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ABSTRACT

The primary function of music education is the development of a responsiveness to the artistic qualities of sound. The constituent elements fundamental to musical response are rhythm, melody, harmony, form, expression, and style. With the goal of developing a responsiveness consisting of musicality and affective growth, this guide has been organized around constituent elements, concepts within each element, major understandings which may contribute to the formulation of each concept, and activities for experiencing the elements. Understandings are arranged under concepts according to three developmental levels, providing progressively greater breadth and depth of investigation. Specific grade levels are not used to determine development levels for individuals or classes. A growth chart at the end of each constituent element section assists the teacher in evaluating a child's progress. A discussion of ethnic music in the classroom; suggested sources for ethnic music; suggestions for coordinating a music program; and a flow chart, capsulizing the experiences of children as they progress from level to level in each musical constituent complete the guide. (Author/JH)

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# Music K-6

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# PREFACE

Music is a standard form of communication. Throughout time and in all cultures, man has performed and consumed music in expressing his feelings, his certainty and his uncertainty, his hopes and his fears. He has performed and consumed music in order to excite and quiet, to convey and support messages, to provide relaxation and entertainment. Music is a language in itself and a supplement of verbal and visual languages.

The New York State Board of Regents at its January 1971 meeting, approved a change in the Commissioner's Regulations to include music in the first eight grades. The new mandate incorporates Article 65, Section 3204, Paragraph 3 of the New York State Education Law into Part 100, Section 100.1, paragraph e of the Commissioner's Regulations to read as follows:

> The course of study for the first eight years of full time public day schools shall provide for instruction in at least the common school branches of music, visual arts, arithmetic, reading, spelling, writing, the English language, geography, United States history, civics, hygiene, physical training, the history of New York State, and science.

This bulletin is presented with the hope that it will assist teachers in guiding children to understand and appreciate music as a communicative art form and to see music as a meaningful part of their lives. The activities, concepts, and understandings presented are suggested as a framework around which teachers may build an experiential music program for children. It is expected that teachers will adapt, alter, and expand these suggestions to meet the needs and interests of the individual children with whom they work.

VIVIENNE N. ANDERSON, *Assistant Commissioner for General Education and Curricular Services*

WILLIAM L. BITNER III, *Associate Commissioner for Instructional Services*

# FOREWORD

Although it has been said that music is organized sound, the perimeters of practically everything we are concerned with in modern life have been altered considerably. The definition of music has likewise been broadened. We are continuously subjected to musical sounds in our daily lives. Sound is all around us. Within the course of most people's lives the occasion is very rare when sound is not an important element of existence.

Music wakes us in the morning, helps establish the mood of the television programs and movies we watch, and provides background for much that we do. We often hum and sing while we work and play; dance a step or two when we are elated; sing, play instruments and recordings for relaxation; and pursue entertainment which involves music. It provides enrichment to our daily lives and often affects our reactions to situations.

A planned, sequential, participatory program of music education needs to be an important part of every child's education if he is to fully appreciate the role that music can play in his life. This bulletin has been prepared to assist teachers in providing such a program for children in the elementary schools of the State.

The Department appreciates the cooperation and contributions of all those who served on advisory committees in preparation for this bulletin, those who graciously reviewed it as it was being developed, and those who provided materials and suggestions to assist in its completion. A special thanks goes to those who did some of the actual writing for this publication: Frances Aronoff, New York University; Phyllis Dorman, Fredonia, New York; Patricia Dvorak, Menands, New York; Vivian Granato, Delmar, New York; Lois Harrison, Mendham, New Jersey; Sammie Ives, Plattsburgh, New York; Louise Hope Johnson, Patterson, New Jersey; Betty Lou Mathis, Latham, New York; Eileen McMillan, Brookline, Massachusetts; Joseph Mola, Norwalk, Connecticut; Joan Bower Pilner, Brewster, New York; Ellen Press, New York, New York, and Edna Fishback, Jersey City, New Jersey.

Eugene J. Cunningham, associate in the Bureau of Music Education, and Dorothy M. Foley, associate in the Bureau of Elementary Curriculum Development, contributed material for inclusion and prepared the manuscript for press.

As a part of the K-12 music program, development of this project was carried out with the cooperation and under the general supervision of A. Theodore Tellstrom, Chief, Bureau of Music Education.

ROBERT H. JOHNSTONE
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# MUSIC K-6

## INTRODUCTION

Education is concerned with both the affective and cognitive aspects of a person's development. It aims to help an individual internalize content and information so that he may develop concepts and understandings about the world and himself. Each area of the curriculum contributes to the individual's knowledge, awareness, judgment, and responsiveness. The arts play a major role—as it is through the arts that the pupil is encouraged to express what he feels and what he has learned.

Music, as a creative art, is therefore an integral part of a child's education. It is an area of the curriculum that is concerned primarily with subjective responses and affective growth yet dependent upon experiences and knowledge. Through the study of music, the child discovers the relationship between knowledge and expression, structure and creativity, history and the universality of man. Through musical experiences, he grows in self-understanding, self-awareness, and self-expression.

Music education starts before the child comes to school. He has heard music on radio and television; he has probably heard his parents and siblings hum and sing; he may have listened to records or tapes; he has probably seen people dance to music. The child himself has most likely tried to sing and dance. In some homes he has been encouraged; in others he has received little or no encouragement. The school's responsibility is to meet the child at his developmental level and provide him with those experiences which will enable him to grow in musical expression, understanding, and appreciation.

The primary function of music education is the development of a responsiveness to the artistic qualities of sound. It focuses upon the development of musicality and affective growth. Music experiences, therefore, should be directed chiefly towards esthetic development. However, skills and knowledge are fundamental to authentic music response. It is through these that the child develops the concepts and understandings about music which lead him to a deeper understanding and respect for music and a greater participation in musical activities. In guiding the child toward esthetic growth, therefore, it is desirable to develop his awareness of the constituent elements of music: rhythm, melody, harmony, form, expression, and style.

### Developing Musical Concepts

According to the conceptual process, all subject areas contain hierarchial organizations or structures. These can be broken down into progressively simpler learning prerequisites. The largest units to be considered are the constituent elements. Rhythm, melody, harmony, form, expression, and style are the constituent elements of music. Used together, they constitute the design of music. Each element is of equal importance to the totality. The elements and their relationships reveal the content and substance of music.

Understanding of the constituent elements is based upon an awareness of the related concepts. For example, rhythm involves concepts pertaining to meter, note length, pulse, and accent; melody concepts deal with pitch, intervals, clefs, lines and spaces, and tonality. Concepts lead to the clarification of the elements. They have a function and a meaning in the total structure of music. Each concept is an entity and has an internal orgnization that sets it apart as a meaningful unit. However, each of these concepts must be understood in relation to all other concepts if the individual is to develop true musicality.

The understandings that the child needs in order to formulate concepts of music are the bases for classroom activities. Each musical experience that the child has helps him to develop meanings and leads him to discover concepts about music. Initial impressions of concepts are best received through sensory experiences. The child's activities should call into use as many of the senses as possible. He is encouraged to investigate, to inquire, and to experiment. He is led to gather information and draw generalizations. He is provided many opportunities to test his generalizations so that he may internalize them.

In order to formulate concepts about music, a child needs to develop understandings and then link these together to form a totality. A particular activity may be directed toward the discovery of a single understanding. The teacher needs to offer guidance to the child so that he quickly perceives this understanding in relationship to the whole. She helps him to link understandings together vertically and horizontally. For example, the child has found that the tones in a melody usually belong to the same scale; some sounds are longer or shorter than others; and that parts of a song or piece may have different home tones and chords to go with the melody. The teacher helps the child to chain these ideas together. This principle of chaining makes possible the reinforcement of an understanding, the development of concepts, and a recognition of the interrelationships that exist between one concept and another and between one element and other elements.

### Skill Development

A knowledge of music comes from actively participating in musical activities. Children develop musical concepts through singing, playing, creating, moving, reading, and listening. Through these activities the child explores music, recognizes the means of expression most suitable to him, develops his musicality.

Children derive pleasure from songs that are well sung. Many children seem to have a natural talent for good tone quality and need but little guidance. Other children are uncertain singers or monotones and need a great deal more help to develop singing skills. The teacher needs to be aware of each child's singing ability and provide those experiences which will help him to develop the tone quality, diction, and/or confidence he needs to participate fully, and gain musical knowledge through singing activities.

Playing musical instruments provides the child a visual and tactile setting in which to develop and clarify musical concepts. It provides the child an opportunity for creative expression and a chance to utilize musical skills and understandings. Through experimentation with musical instruments, the child can test his hypotheses and formulate conclusions. He can link together the concepts he has developed and compose simple pieces. He can make music. In order to do this, however, he needs many opportunities to play various instruments. He needs time to discover each instrument and what it can do. He needs a chance to perform for his class and his teacher.

Moving offers the child another form of musical investigation and expression. Moving freely to music helps him to feel rhythmic flow and form, as well as become responsive to the other elements. Dancing helps him to recognize the structure. The child needs opportunities to do both. These experiences give him another medium in which to formulate understandings, develop concepts, and recognize relationships between musical elements.

Listening provides the child with an internal form of musical development. It is an esthetic experience that requires that a reaction take place within the individual. A response or reaction cannot be taught because it is a purely subjective phenomenon. However, through providing guided listening activities, the teacher can help the child to listen subjectively, critically, and purposefully. She can lead the child to make subjective and objective observations, to recognize the meshing of the various musical elements, to respect the complexity of musical compositions, and to utilize listening experiences to enhance his world.

Musical notation provides a permanent record of what has been heard, sung, or played. It enables the reader to study, at his own pace, the components that make up a piece of music. It provides the means whereby a piece may be played or sung over and over by people all over the world from century to century. It is, therefore, a very important musical skill. It is a skill which develops through much experience in reading. The child learns that notes on the staff symbolize sounds, that all the elements of music are found in the notation, that from this notation he can play and sing music, and that from a musical score he can recognize a composition.

The child needs a wide variety of singing, playing, creating, moving, reading, and listening activities. Through these activities he discovers musical components and develops the concepts related to the constituent elements of music.

### The Role of the Teacher

In order to facilitate this development, the teacher needs to evidence a high degree of understanding and flexibility. She needs to vary the degree of guidance from activity to activity, from child to child. She needs to be cognizant of the needs and interests of her pupils and the objectives of the program. She needs to know each of her children and continuously assess each child's stage of development. Then she needs to be patient, to allow the child to try and to make mistakes, and to offer guidance at the appropriate time.

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## The Curriculum

This curriculum guide has been prepared to assist the teacher in providing the best possible musical education for each of her pupils. The guide has been organized around the constituent elements, some concepts within each element, and major understandings which may contribute to the formulation of each concept. The same concepts are used repeatedly, each time investigated in greater breadth and depth. Each has a relationship to the central idea and contributes to progressively clearer insights. All learnings proceed together, with each specific contributing its share to musical understanding forming a spiral sequence.

The material presented here is arranged according to three development levels. Specific grade levels cannot be used to determine development levels for individuals or classes. Level is dependent entirely upon the progress a child has made and the stage of his musical development. The growth chart at the end of each level will assist the teacher in evaluating each child's progress.

The concepts, understandings, and activities presented here are suggestions only. It is hoped that in working with this material the teacher will expand and supplement it with her own knowledge, ideas, and experience. It becomes each teacher's responsibility to know her individual children and to use this guide in a way that will provoke the achievement of the most relevant musical objectives for each child. She must formulate her own objectives and adjust her program according to the previous achievement and potential progress of each pupil with which she works. This guide is intended as an aid to the teacher in planning a sequence of experiences which will enable each child to develop his own concepts about music.

Music in the elementary school should be a part of the total program. It is an integral factor in the life of every child and he should be given opportunities to enjoy and use music in a wide variety of situations. The music specialist and the classroom teacher should work in close cooperation for the purpose of expanding and strengthening the music program so that each child will be afforded challenging, rewarding, and meaningful musical experiences. The best primary and intermediate school music programs are those which are based on each pupil's needs, interests, and level of development. Children in the primary grades should be involved in music activities at least 10% of the time, and children in the intermediate grades at least 5% of the time they are in school in order that sufficient opportunities can be provided for pleasures and learning, for communication, and for broadening the child's concepts of his world.

The music specialist should be available as a consultant to preschool and kindergarten teachers to provide suitable materials and new songs, as well as to assist children in the development of specific skills and musical ideas. In grades 1 through 6, pupils should receive instruction from a music specialist in two or three sessions totaling at least an hour a week. These sessions are best conducted in a room or open space area that can house a number of diversified music activities comfortably and where equipment and materials are readily available. Music is very important to handicapped children and they should be given equal opportunities to participate in musical activities. In order to serve the program effectively, the music specialists should not attempt to work with more than 16 or 18 classes a week. Time should be provided in the music specialists program for preparation and consultation.

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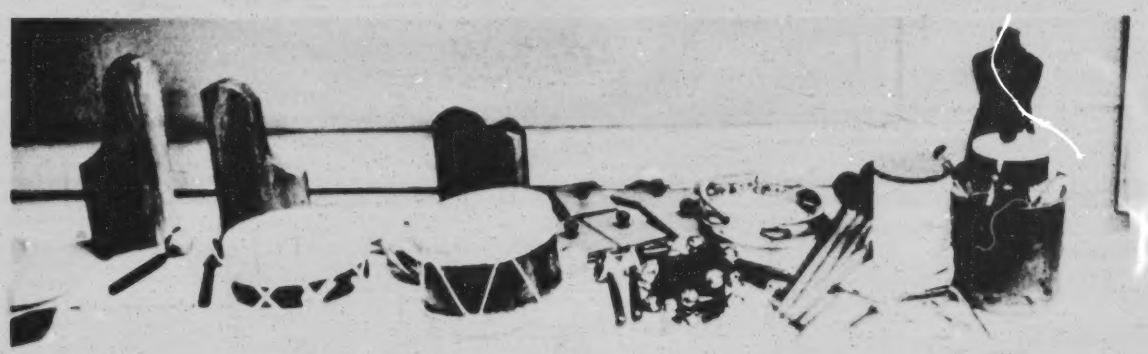

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# RHYTHM

All children in kindergarten through grade 6 should have a wide variety of experiences which will help them to develop rhythmic concepts. The concepts, understandings, and activities suggested in the following pages are illustrative, not all inclusive.

It must be remembered that even though concepts relating to the various elements of music may be briefly isolated for exploration, genuine understanding is dependent upon the interrelationships between all of the elements.

# RHYTHM CONCEPTS

## MOST MUSIC HAS A RECURRING BEAT

### Level I

Understandings:

*Musical beat can be heard and duplicated.*

*Voices and instruments can produce beats.*

*Beat can change within a piece.*

### Level II

Understandings:

*Some instruments make better beat accompaniment than others.*

*Notation indicates beat.*

*Chords can be used to produce beats.*

*There is a necessary relationship between words and beat of music.*

### Level III

Understandings:

*All forms of aural communication have beats.*

*Music can have extended or limited tempo changes.*

*A variety of sounds can be made to the beat.*

*Melodic rhythm is determined by the beat.*

## ACCENTED BEATS PRODUCE METER

### Level I

Understandings:

*Beats can be heard in sets usually of twos and threes.*

*The first beat of a set usually has the biggest sound.*

*Irregular meter may occur in some music.*

*There is usually a relationship between metric accents and words of a song.*

### Level II

Understandings:

*Meter is systematically arranged and measured rhythm.*

*Each measure of a composition usually consists of a uniform number of beats.*

*There may be a secondary accent in a measure.*

*Meter may change within a composition.*

*In musical notation, meter signature is used to identify the meter.*

### Level III

Understandings:

*Measure groupings can be determined by regularly recurring accents.*

*There are many varieties of musical meter.*

## LONGER AND SHORTER SOUNDS AND SILENCES PRODUCE RHYTHMIC PATTERNS

### Level I

Understandings:

*Sounds vary in their duration.*

*Long and short sounds and silences result in a pattern of sounds.*

*Rhythmic patterns can be duplicated.*

*Most music has more than one rhythm going at the same time.*

### Level II

Understandings:

*Long and short sounds and silences can be combined in an infinite number of ways.*

*A rhythmic pattern may be notated and read.*

*Rhythmic patterns are often repeated throughout a composition (ostinati).*

*Rhythmic ostinati can be used to help identify music.*

*Changing rhythmic patterns in different parts affects the nature of the composition.*

### Level III

Understandings:

*A composer's use of rhythm may be analyzed and characterized.*

*Changing rhythmic patterns changes the composition.*

*Rhythmic patterns can be used to convey programmatic ideas.*

*Musical notation may be used to depict an almost infinite variety of rhythms.*

## SUGGESTED ACTIVITIES

### MOST MUSIC HAS A RECURRING BEAT

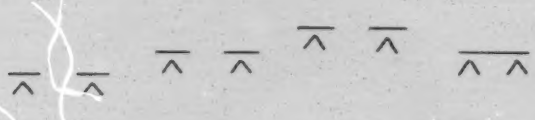
LEVEL I

*Musical beat can be heard and duplicated.*

Play for the children a recording such as "Ten Little Indians" where there is an easily definable repeating beat. Encourage the children to tap a pencil or clap their hands to this beat. Make sure movement stops when the music stops.

Have the children listen to a slow steady beat of a drum. Ask a small group of children to walk across the room to this beat as it is repeated. Have the children listen and react to other tempos. Encourage them to walk, hop, skip, and run in time to the beat they hear.

Using line notation for a song like "Twinkle, Twinkle Little Star," indicate beats under the notation. Have a child point to the beats in the notation as the class sings the song.



Write a simple song on the chalkboard and have a child indicate beats with inverted "V's" as other children sing and clap.

*Voices and instruments can produce beats.*

Distribute to a group of children various rhythm instruments such as a drum, finger cymbals, a triangle, etc. Ask a child with a strong rhythmic sense to establish the beat of a familiar song while the others sing. Encourage each child to pick up the beat on his instrument.

Have the children select vocal and instrumental sounds that make a good beat. Have them use these as accompaniments to familiar songs.

*Beat can change within a piece.*

Have a small group of children work together to create a rhythmic sequence of bodily movements to the beat of a small drum. At some points have them double or halve the tempo of the drum. Some groups of children may wish to have their sequence tell a story.

Singing a song such as "The Twelve Days of Christmas" and dancing to music such as "The Mexican Hat Dance" will help the children to recognize changing tempos within a piece.

LEVEL II

*Some instruments make better beat accompaniment than others.*

Have children experiment with a wide variety of manufactured and environmental instruments to accompany various types of songs and to determine the appropriateness of each.

Play for the children recordings of various compositions. Help them identify the instruments or voices which provide the beat.

*Notation indicates beat.*

Have the children examine the notation for a song which utilizes only quarter and half notes, such as "Oh, Where Has My Little Dog Gone." Draw their attention to the time signature. Lead the children to discover that the "3" means that there are three beats to a measure and the "4" means that each quarter note gets one beat. Have the children read other simple meters in the same way, singing the song and clapping out the beat after it has been discussed.

Play a recording such as a march with a well defined beat. Encourage the children to respond to this beat by clapping, marching, etc. Then have them examine the score to determine the manner in which the beat is indicated.

*Chords can be used to produce beats.*

Have some children produce rhythmic chords to the beat on the piano or autoharp while other children

sing songs with simple chord accompaniments. Encourage the children to experiment with other chord instruments such as guitar, ukulele, etc.

*There is a necessary relationship between words and beat of music.*

Ask individual children to chant their names while the group counts the number of beats. Have a child indicate beats for each on the chalkboard.

George Washing ton
◇ ∧ ◇ ∧
Rich ard Nix on
◇ ∧ ◇ ∧
Nel son Rocke feller
◇ ∧ ◇ ∧

While reciting a nursery rhyme or a poem, such as, "Flow Gently, Sweet Afton," "Sweet and Low," "Casey Jones," have the children clap the beat. Then introduce them to the musical accompaniment and have them compare the beat.

LEVEL III

*All forms of aural communication have beats.*

Distribute to the class copies of a short piece of prose. Ask each pupil to read it silently and silently tap the beat he feels. Then ask individuals to read the piece aloud and illustrate by tapping the beat each feels.

Distribute other forms of communication where a beat might be felt, such as conversations, news broadcasts, dramatic productions, etc. Discuss these with the group.

Ask the children whether or not they feel any rhythmic beat in visual forms of communication, such as flat pictures, paintings, film slides, television, etc.

*Music can have extended or limited tempo changes.*

Play a recording such as the Fred Waring version of "Battle Hymn of the Republic" and teach the pupils to sing it. Help them to observe the tempo change on the last verse. For contrast, select movements from a classical recording, some of which have numerous tempo changes and others of which involve fewer tempo changes. Have the children listen and observe. Evoke responses about their observations.

Encourage small groups of children to interpret through characteristic movements their reactions to music which involves tempo changes. Provide an opportunity for them to share their impressions with their classmates.

*A variety of sounds can be made to the beat.*

Using a familiar song, have a pupil establish the beat on a drum while the class sings. Then have a small group of pupils use lummi sticks to make up rhythmic patterns above the beat. Experiment with other instrumental combinations for both the beat and accompanying rhythmic patterns.

Encourage the pupils to develop beat accompaniment on a drum or other rhythm instrument to provide background or supplement to original poems and stories.

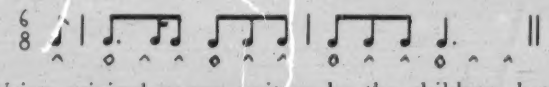
Divide the class into groups. Have each group choose a recording from a selection of Oriental, African, Russian, and European music. Ask each group to develop a story in pantomime for their chosen recording. Then have them supplement the music with body sounds such as claps, stamps, grunts, and manufactured or environmental instruments to emphasize the beat and give further interpretation to their pantomime.

*Melodic rhythm is determined by the beat.*

Have the pupils listen to a variety of music with complex or different rhythmic patterns. Encourage them to talk about the patterns heard and their relationship to the beat.

Introduce the pupils to a song which uses uncommon meter signs, such as "Albanian Wedding Song" or "Spirits of the Earth." Have some pupils clap the rhythm and others clap the beat as the group sings the song.

Have the children listen to a number of sea chanteys and work songs. Discuss the beat of each. Establish with the pupils the meter signature of these. Then have them attempt to write, in notation, the rhythm.

Ex: "Dogie Song"

Using original poems written by the children, have each determine the beat of his poetry. Then have him devise an appropriate rhythmical melody to fit his poetry. They will enjoy sharing these with one another.

## ACCENTED BEATS PRODUCE METER

LEVEL I

*Beats can be heard in sets usually of twos and threes.*

Using a familiar song with regularly accented beats, such as "This Old Man," have the children clap as they sing. Then ask them to sing the first two measures. Discuss the sound of these measures leading the children to recognize that the first note in each measure is stressed. Ask them to sing the song again clapping loudly when a word is stressed and softly for all other words.

Play for the group a recording which has a marked accent. Then listen to a piece which contains a less marked accent and help the children determine whether it moves in twos or threes.

Have children clap accents while singing familiar songs. Lead them to recognize that beats can be identified in sets of twos, threes, and their multiples.

*The first beat of a set usually has the biggest sound.*

Play for the children a recording with a regularly accented beat. Ask them to draw a picture or diagram of the beat using drawing paper and a crayon. Discuss individual drawings with the class emphasizing techniques the children used.

Have the children stand with their hands on their hips. Play a recording with a regularly accented beat. Lead the children to bend to left and then right as they hear the accented beat. Help them to recognize the regularity of the accented beat. Use other large motions such as rowing, pulling, swinging, or jumping to the accented beats.

Using a recording of music that has a marked accented beat, have the children listen for the accent. Help them to determine if the music moves in sets of twos or threes, or multiples. Under line notation, have the children mark the accents and beats.

Mary had a little lamb, etc.
◇ ∧ ∧ ∧ ◇ ∧ ∧ ∧

Ask a child to tap out a steady beat on a drum or other rhythm instrument. Then ask him to count to three as he taps and to hit harder every time he says "one." Discuss with the group the effect of stressing a beat. Then have the children experiment with accenting a beat in varied meters. Lead them to recognize that meter is established through regular accent.

*Irregular meter may occur in some music.*

Remind the children that the meter of music is usually distinguished by sets of twos and threes. Ask a child to clap groups of five to illustrate that meter still exists. Then have the rest of the group join in by chanting "One-two-three-four-five—One-two-etc. . . ."
◇ ∧ ∧ ∧ ∧ ◇ ∧

Using instruments of their own choice, encourage a group of children to experiment with 5/4 and 7/4 meters. Provide an opportunity for these children to share their experiences with the total group.

Play recording of a selection with irregular meter based on a division of either five or seven, such as Ibert's "Tunis-Nefta." Let the children discover the basic meter and also the subdivision of the meter if possible. Encourage clapping in rhythm with the music to help children discover the irregular meter.

*There is usually a relationship between metric accents and words of a song.*

Teach the children to sing a song such as "When Johnny Comes Marching Home." Have them clap only on the strong beat (accent). Elicit from the children the fact that the strong beat is also accented with the voice when the song is sung naturally.

Have the group sing "Row, Row, Row Your Boat" as a round while going through the motions of rowing. Be sure they pull on the oars on the strong beat of each measure. Have the children make up a poem and create a musical accompaniment for it.

Listen to recordings of a variety of selections which have a strong metric accent and encourage the chil-

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dren to react in as many different ways as they wish such as marching, clapping, rocking, waving, etc. "America the Beautiful," "Marching to Pretoria," "Shenandoah," "Soldiers' Chorus" from Gounod's, *Faust*, may be used.

LEVEL II

*Meter is systematically arranged and measured rhythm.*

While listening to recordings, have the children march around the room while counting "one-two, one-two, etc. . . ." to the music of a typical march and imitate the movement of skating while counting "one-two-three, one-two-three, etc. . . ." to a typical waltz such as "The Skater's Waltz." Try to ascertain that each child is aware that music moves in twos and threes.

Demonstrate, at the piano, the accompaniment to familiar songs. Emphasize the left-hand bass on the first beat and right-hand chord on second beat of twos and on the second and third beat of threes, etc. Have the children alternate between clapping only the first beat of each measure and then only the subordinate beat or beats of each measure. After a period of practice, singing can be added to this activity.

*Each measure of a composition usually consists of a uniform number of beats.*

Give a strong percussion instrument to one child and a quieter instrument to another child. Have the two children work together to demonstrate the meter of a familiar song. Lead them to use the stronger instrument only for the accented beat.

Distribute to the children the rhythmic notation of a regularly accented familiar song without the words, melody, or bar lines. Give the group the title of the song and have them sing it through once while clapping the meter. Then ask the children to mentally review the song and mark off the measures in the notation. Present the correct notation and have the children make any necessary corrections on their papers. Lead them to recognize how the regularly accented beat helped them to identify the measures.

Have children mark beats with their feet and accents by clapping while singing familiar songs.

*There may be a secondary accent in a measure.*

While singing a familiar song with a very obvious secondary accent, such as "The Farmer in the Dell," have the children tap the table with both hands for the primary accent and clap the secondary accent. Then have individuals search in their music texts for songs in 4/4 or 6/8 meter to which they can demonstrate primary and secondary accents.

Have the children read silently a poem such as "The Village Blacksmith." Discuss with them the meter of the poem, eliciting the fact that there are primary and secondary accents. Then read the poem aloud and encourage them to distinguish between the types of accents. Experiment with writing poetry, utilizing obvious primary and secondary accents.

*Meter may change within a composition.*

Play for the children a recording such as "Variations on the Theme: Pop Goes the Weasel." Ask the children to note meter changes.

Tell the children the story upon which a composition such as Smetana's "The Moldau" or Strauss' "Till Eulenspiegel's Merry Pranks" is based. Then, after playing a recording of the composition, discuss with them some of the techniques used by the composer. Elicit the fact that a prominent device is the use of changing meters.

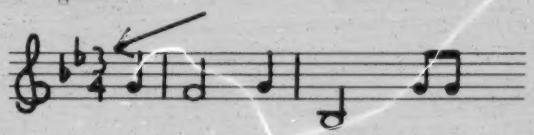
Teach the song "When Johnny Comes Marching Home." After listening to the recording of Gould's "American Salute," discuss with the children the composer's rhythmic treatment of the theme with emphasis on metric changes.

## Rhythm

After learning to sing a folksong such as the Czechoslovakian "Stodola Pumpa" or Netherland's "My Wagon," observe that the song has more than one meter signature.

*In musical notation, meter signature is used to identify the meter.*

Have the children examine the notation for a song which utilizes mostly quarter and half notes, such as "Goodbye, Old Paint." Draw their attention to the meter signature.



Lead the children to discover that the "3" means that there are three beats to a measure and the "4" means that each quarter note gets one beat. Have the children read other simple meters in the same way, singing songs and clapping the meters after they have been discussed.

After the class has sung a well-known song in 6/8 meter, such as "Silent Night," have the children experiment writing the rhythm in meters such as 2/4, 3/4, 4/4. Then have them examine the score for the song and discuss the benefit of using 6/8 meter for the musical setting.

Examine other songs such as one of the numerous folksongs in 6/8 meter. Select a familiar poem which could be set to music in 6/8 meter. Select other poetry and compare poetic meters with various musical meters.

### LEVEL III

*Measure groupings can be determined by regularly recurring accents.*

After learning to sing a song in 9/8 meter, such as "Down in the Valley," discuss the text to determine points of emphasis. Discuss desired relative amounts of emphasis and possible metric settings before examining the score to check hypotheses explored.

Using a song such as "Mary Ann" which lends itself almost equally well to 4/4 or 2/2 (alla breve) setting, allow the pupils to experiment writing the rhythm. Encourage free discussion of the relative merits and comparisons of the two approaches.

While the class sings a folksong with irregular meter, such as the Greek "Gerakina" or "Albanian Wedding Song," have one individual perform the basic metric pattern on a large drum while another individual provides the basic rhythm on a smaller drum.

*There are many varieties of musical meter.*

Distribute manuscript for a plain song such as "O Come, O Come, Emanuel" or almost any Gregorian Chant. Have the children follow the notation as they listen to the melody. Elicit remarks about reactions to the score and comparisons with measured music. Some pupils might even attempt to set this text to measured music.

Discuss irregular meter (5/4, 5/8, 7/4, 7/8, 11/8, etc.). Have the children work in groups creating songs utilizing irregular meters. Provide an opportunity for each group to illustrate its composition for the class as a whole.

Sing a song with a variety of rhythmic patterns, such as "Erie Canal." Discuss rhythmic patterns with particular emphasis on use of syncopation (accents on notes other than strong beats of the measure). Listen to other compositions that use syncopation extensively such as Debussy's "Golliwog's Cake-Walk."

Have the pupils examine the score to music containing changes in meter signatures such as "Pretty Peña." Encourage them to clap the beat while singing this song. Experiment with possible changes in the song which would enable the meter to remain the same and then notice how the use of changing meter gives more charm to the song.

Listen to a recording of "Street in a Frontier Town" from *Billy the Kid* by Copland and have the children identify the meters they can hear. Divide the class into two groups and, using soft but precise rhythmic sounds, have each group perform its meter simultaneously.

Ask the children to bring to class recordings which can be used to illustrate that there are many varieties of musical meter. Encourage each child to creatively interpret his impression of the meters of his recorded composition.

## LONGER AND SHORTER SOUNDS AND SILENCES PRODUCE RHYTHMIC PATTERNS

### LEVEL I

*Sounds vary in their duration.*

Ask the children to sit very quietly and listen to the sounds around them. Then ask individual children to imitate a sound heard and have the rest of the group guess what made that particular sound; for example, "tick, tick" could be the clock, "swosh" could be traffic. Through discussion, lead the children to recognize that the duration of a sound helps us identify its source.

Play on the piano simple rhythmic patterns. Ask individual children to move about the room to the music. Lead them to recognize that long sounds involve big movements and shorter sounds involve smaller movements.

Provide opportunities for individual children to experiment with manufactured and homemade instruments. Help them to discover how to make the sounds longer and shorter.

*Long and short sounds and silences result in a pattern of sounds.*

Ask various children to clap to the rhythm of their names.

Take a group of words from a favorite song. Clap the rhythmic pattern of the words; then move to the pattern.

Using a favorite song, have a small group create patterns for rhythmic accompaniment on a variety of instruments.

Sing songs that are rhythmically exciting and challenging such as "Hickory, Dickory, Dock," and compare and analyze the relative sounds and silences which contribute to the feeling of the songs.

Allow the children to use instruments to reproduce the rhythm of spoken readings, poetry, slogans, etc.

Teach the children a number of singing games, such as "In and Out the Window," "All Around the Mulberry Bush," and "London Bridge." Lead the children to recognize the relationship between the rhythmic patterns of the music and dance patterns.

*Rhythmic patterns can be duplicated.*

Clap for the children a simple rhythmic pattern. Ask the children to clap with you. Lead the children to verbalize how they knew when to clap fast and slow, when to rest, and when to stop clapping.

Have the children clap the rhythm of familiar songs as they sing. Then ask them to think the song and clap the rhythm. See if they can think of other songs that have the same rhythmic patterns.

Encourage the children to utilize short sounds like raindrops and long sounds like sirens to create sound stories. After a group of children has presented their story through sounds, encourage them to verbalize the story.

Help the children devise a system for indicating long and short sounds, such as long lines for long sounds and short lines for short sounds. Then ask them to draw a sequence of long and short sounds on the chalkboard or art paper. Ask individual children to explain their system to the rest of the group. Then have various children attempt to play the indicated sounds on the piano or other appropriate instrument.

*Most music has more than one rhythm going at the same time.*

Select a simple song which the group enjoys singing. Ask them to listen very carefully to the accompaniment while singing the song. Then divide the group and, using rhythm or melody instruments, have some children play the beat, some the rhythm of the accompaniment, and some the melodic rhythm.

Using a familiar song or verse, encourage an individual or small group to devise a typical accompaniment pattern on one instrument or set while another individual or group provides a typical beat on another instrument or set. Experiment with various ideas that are presented and then put the whole composition together, with another child or group providing the rhythm of the melody.

Have the group sing calypso, Latin American, and Spanish folksongs. Lead one group of pupils to tap

the rhythm of the accompaniment while another group claps the melodic rhythm.

LEVEL II

*Long and short sounds and silences can be combined in an infinite number of ways.*

Using the rhythms of children's names, determine the patterns, clap them, and perform on rhythm instruments. Then combine different name patterns using different instruments for each pattern. Record the composition which results.

Have the pupils listen for rhythmic patterns in environmental sounds such as traffic, construction, trees, animals, birdcalls, etc. Encourage them to compare the rhythmic patterns observed in environmental sounds.

Encourage individual children to explore the effect of using various combinations of instruments to imitate environmental sounds. The demonstrating pupil may ask his fellow pupils to guess what he is imitating.

Provide an individual or small group of children with three or four tone blocks and encourage them to experiment with rhythmic patterns to see how many different patterns they can discover. They may wish to select favorite patterns and develop a short composition.

*A rhythmic pattern may be notated and read.*

Have the children use simple line notation and different planes to indicate different instruments or body sounds used to notate rhythmic patterns of familiar songs.

After the group has sung a familiar song, have them clap the rhythmic pattern of a favorite phrase, move to the pattern, then notate it in line notation.

Allow the children to experiment with new systems of notation of their own choosing. Let individual children explain their systems to the others.

Choose a song such as "Brother John" which utilizes only quarter, half, and eighth notes. Have the children sing and make a line notation pattern for the complete song. Then have them examine the score for the melody. Through comparing the printed score with their line notation, help them to discover the relative values of quarter, half, and eighth notes.

Have the children examine other scores in their music books. Encourage them to discuss and question rhythmic notation which seems unfamiliar to them. Lead them to discover mathematical relationships between various note values.

*Rhythmic patterns are often repeated throughout a composition (ostinati).*

Introduce the pupils to songs which contain repetitive rhythmic patterns, such as "Bingo" and "Battle Hymn of the Republic." Help them to identify the patterns and count the number of times they are repeated.

Divide the class into groups. Have each group choose a recording from a selection of Oriental, African, Russian, and European music. Ask each group to develop a story in pantomime for their chosen recording. After each presentation, elicit from the group the relationship of the music's rhythmic pattern and the pantomime.

Play a recording such as Prokofiev's "Departure" from *Winter Holiday* which uses rhythmic ostinati extensively. After discussion, have the children listen for rhythmic ostinati in compositions by Kodaly and Stravinsky.

Encourage free experimentation with rhythmic patterns which may be used in complementary fashion. Have the children utilize rhythm instruments to create their own compositions from these patterns.

*Rhythmic ostinati can be used to help identify music.*

Divide the class into small groups. Assign each group a recording of a different type of unfamiliar music; for example, a march, a waltz, a polka, etc. Have each group create choreography representative of its assigned selection.

Ask the children to bring to school recordings of favorite types of ethnic music. Provide opportunities for listening and discussion of characteristic rhythms which help identify the music. Discuss these various characteristic rhythms in depth.

Have the pupils analyze rhythmic patterns in contemporary popular songs. They might compare these with ethnic folksongs from Africa, Israel, Spain, Canada, Latin America, and Europe.

*Changing rhythmic patterns in different parts affects the nature of the composition.*

Select a recording of a piece in obvious ABA form with changing rhythmic ostinati in the B section. Ask the children to raise hands when they observe the rhythmic change. Discuss the effect of the changed rhythm on the composition as a whole.

Use recordings such as "American Salute" by Morton Gould and "Variations on the Theme: Pop, Goes the Weasel" by Lucien Cailliet to demonstrate that rhythmic change is a device used by composers to add interest to compositions.

Small groups working independently can create original rhythmic accompaniments for favorite tunes. By comparing their creations, children will discover that different rhythmic patterns create different effects.

LEVEL III

*A composer's use of rhythm may be analyzed and characterized.*

Show a film such as "Beethoven and His Music." After discussion of the film, play a recording of a Beethoven composition. Elicit from the children observations about rhythms used by the composer and their feelings about those rhythms.

Encourage pupils who study piano or other instruments to demonstrate studied passages from compositions of one of their favorite composers. Have them explain characteristic rhythms.

Using a recording such as "Farandole" from the *L'Arlesienne Suite* by Bizet, have the children listen for the use of rhythm to create mood. Elicit comments as to their reactions to the various parts of the composition.

*Changing rhythmic patterns changes the composition.*

Have the children select any familiar composition. After singing it in its original form, encourage them to try various other rhythmic approaches such as 2/4 or 6/8 march time, waltz time, Latin, or contemporary dance style, etc. Interesting instrumental accompaniments might be practiced and performed.

Have children who are familiar with various types of favorite national dances which involve changing rhythms teach the others these dances. Using characteristic recordings for accompaniment, discuss the relationship between the dance steps and the rhythmic patterns of the recordings.

Sing a song such as "Go Tell It on the Mountain" which has contrasting rhythmic sections. Draw out from the children that the section which reflects desolation is based on a much simpler rhythmic pattern than the section reflecting hope and salvation.

*Rhythmic patterns can be used to convey programmatic ideas.*

Using a recording such as Grofe's *Grand Canyon Suite*, direct the children in analyzing the composer's use of rhythm to build tension or to convey a programmatic idea.

After the pupils have become familiar with a composition such as "The Mastersingers of Nuremberg," Richard Wagner, have them examine the score of the four leading motives. Draw their attention to the different rhythms used in each motive and discuss the effect of these in establishing mood. Then have the pupils work in small groups to choreograph a pantomime to a chosen theme. Have the class evaluate each group's interpretation of the motive and determine the correlation between the rhythm of that motive and the demonstration.

Discuss with the children how music is used on radio and television to set the mood for programs and commercials. Have them tape record either original or favorite stories and then select appropriate musical backgrounds to support the story.

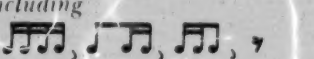
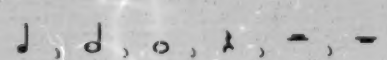
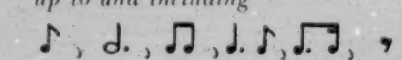
*Musical notation may be used to depict an almost infinite variety of rhythms.*

Discuss the comparative effect on the listener of rhythmic language (poetry or prose) as opposed to reading the dictionary, for example. Then have the students compose rhythmic patterns and/or melodies to accompany favorite readings or poems.

Encourage them to experiment with various notations of the rhythm until the product satisfies the majority of the group.

By utilizing the scores of familiar and unfamiliar music which is sung, played, or listened to, have the children verbalize their observations of the variety of rhythmic notations.

# EVALUATING CHILDREN'S GROWTH—RHYTHM

| AT THE COMPLETION OF LEVEL I MOST CHILDREN SHOULD BE ABLE TO: | AT THE COMPLETION OF LEVEL II MOST CHILDREN SHOULD BE ABLE TO: | AT THE COMPLETION OF LEVEL III MOST CHILDREN SHOULD BE ABLE TO: |
|---|---|---|
| *Respond, aurally and kinesthetically, to the rhythmic flow of music.* | ⟷ | ⟷ |
| *Recognize, aurally and kinesthetically, pulse and accent in simple and compound meters.* | *Understand and identify pulse and accent in simple and compound meters.* | *Utilize pulse, accent, and rhythmic pattern in simple and compound meters to respond to, reproduce, and create music.* |
| *Recognize grouping of metric units in sets of twos, threes, and fours.* | *Identify grouping of metric units (heard, sung, played, and seen) in musical notation.* | *Deal with syncopation.* |
| *Recognize changing meter.* | *Use meter signature to determine metric units and vice versa.* | *Recognize and use augmentation and diminution as durational variants.* |
| *Differentiate between note and rest values of longer and shorter duration as they relate to one another.* | *Demonstrate the use of long and short sounds and silences to create and reproduce music.* | *Utilize rhythmic patterns up to and including*  *(simple meter) and* *(compound meter).* |
| *Recognize the beat, the accent, the melodic rhythm, and the rhythm of the accompaniment.* | *Recognize the strong relationship between the beat, the accent, the melodic rhythm, and the rhythm of the accompaniment.* | *Utilize the beat, the accent, melodic rhythm, and rhythm of the accompaniment to respond to, reproduce, and create music.* |
| *Utilize line notation to indicate time values (notes and rests) such as*  | *Utilize standard musical notation to react to and notate time values up to and including*  | *Utilize standard musical notation to read and write rhythmic patterns.* |
| *Recognize the importance of singing, playing, and moving with strong rhythmic feeling in order to accurately respond to rhythm.* | *Sing, play, and move with strong rhythmic feeling.* | *Illustrate awareness of polyrhythms and of polymeters.* |

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# MELODY

All children in kindergarten through grade 6 should have a wide variety of experiences which will help them to develop melody concepts. The concepts, understandings, and activities suggested in the following pages are illustrative, not all inclusive.

It must be remembered that even though concepts relating to the various elements of music may be briefly isolated for exploration, genuine understanding is dependent upon the interrelationships between all of the elements.

# MELODY CONCEPTS

## A MELODY HAS A DISTINCTIVE CONTOUR

### Level I

Understandings:

*The tones of a melody may go up, down, and or across.*

*The contour of a melody can be illustrated.*

*A melody can be reproduced.*

*A melody can be smooth or jagged.*

*The length of a melody can vary.*

### Level II

Understandings:

*The tones of a melody may step (scale), skip (chord), or repeat.*

*The tones of a melody may be identified and duplicated.*

*A melody has range.*

*Melody is dependent upon the text of a song.*

*A composition may use contrasting melodic contour.*

### Level III

Understandings:

*The origins of some music may be identified by melodic contour.*

*The effect of a melodic contour depends upon the way in which it is used by the composer.*

*A melody may be adapted to the range of an instrument or voice.*

## MELODIES HAVE PATTERNS—MELODIC AND RHYTHMIC

### Level I

Understandings:

*A melodic pattern can be identified and duplicated.*

*A melody may have more than one pattern.*

*The character of a melody is changed when its rhythm is changed.*

*There is a relationship between melody and mood.*

### Level II

Understandings:

*Melodic patterns may be repeated exactly or sequentially.*

*Contrasting melodic patterns may be used within a composition.*

*There is a close correlation between a melody and its rhythm.*

*A melodic pattern performed on a different instrument or voice may produce a different effect.*

*Melodic patterns may be notated and read.*

### Level III

Understandings:

*A musical score is a permanent record of a composition.*

*A melodic pattern may be varied throughout a composition.*

*A melodic pattern may be repeated sequentially.*

## A MELODY USUALLY HAS A TONAL CENTER

### Level I

Understandings:

*A melody is made up of a series of tones.*

*Tones of a melody usually belong to a family.*

*There is usually a relationship between the tones of a melody.*

### Level II

Understandings:

*Relationships between tones of a melody can be illustrated.*

*Scales are characterized by distances between tones.*

*A melody may begin on any tone of a scale but it often ends on the keytone.*

*The key signature determines most of the tones to be used in a melody (tonal system).*

*The key of a melody may change during a composition.*

### Level III

Understandings:

*Notes of a scale may be altered to produce a particular effect.*

*A melody may be related to any of a wide variety of scales and tonal combinations.*

*Ethnic music may be identified by characteristic tonal patterns.*

## SUGGESTED ACTIVITIES

### A MELODY HAS A DISTINCTIVE CONTOUR

LEVEL I

*The tones of a melody may go up, down, and/or across.*

Place a resonator bell on a table and one with a lower pitch on the floor. Give various children an opportunity to play each. Reverse the position of the bells and have them played. Encourage the children to talk about the location of the bells and their sound. Help them to understand that the physical location does not affect the sound. Then distribute five or six bells of different pitches to individual children. Have each child play his bell from wherever he is in the room while the class listens. Help them to decide which bells have the highest, lowest, and in between tones.

Have the children experiment to find high and low on the piano, the xylophone, a slide whistle. Encourage discussion on ways to produce high and low tones. Help the children realize that there are many different ways to produce tones and that methods vary with instruments.

Teach the children to sing a song with a clearly defined up-down melody such as "Are You Sleeping, Brother John?" Have them imitate the direction of the melody with hand movements.

Play a recording of a song with a relatively simple melody such as "America." Have the children follow the score as they listen. Elicit from them the fact that as the melody ascends the notes go up on the staff and as the melody descends the notes go down on the staff.

Have the children sing a song such as "Little Ducklings" with an obvious up, down, and across pattern. Encourage them to diagram the pattern of the melody using crayons on newsprint. Let each child present his diagram to the rest of the class and explain it. Elicit comments from the group.

Have children improvize, on the step bells, short melodies which move in specific directions.

*The contour of a melody can be illustrated.*

On a large staff painted or marked off with masking tape on the floor, place large music notes cut from black paper in various up, down, and across patterns. Have individual children follow a pattern by stepping on the notes as they are sung. Change the pattern and have other children step them. Later the notes may be arranged in a familiar song pattern and the group may sing the song as various children walk the melody.

Play a scale on the piano. Ask the children to stand and stretch their hands up, up, up until you reach the highest note. Then play the scale down and have the children bring their hands down further and further with each note until you hit the lowest note when they should be back to their original position. With scarves, have children act out the way a melody moves.

Write the musical notation for a melody on the chalkboard. Demonstrate for the children how the notes go up as the music goes up, down as the music goes down, and across with the music. Ask various children to point out the movement of the melody on the board as the class sings it.

Distribute construction paper and crayons. Have the children fold the paper into four sections, numbering each. Then have them draw the contour of a different recorded melody in each section. Compare the contours of the four melodies.

Have various individual children create melodies on the melody bells. Help them to identify the lowest and highest pitches in their melodies. Have them play these melodies for the group.

*A melody can be reproduced.*

Have children vocally imitate the wind or sirens with emphasis on sounds going up and down.

Have children act out the melodic movement of a familiar piece with bodily movements to indicate the rise and fall of the melody.

## Melody

Have children diagram the melodic direction in the air as they sing songs. Transfer to chalkboard.

Have children make up their own melodies. Have them sing these or improvize them on step bells or other instruments.

Have the children draw a "picture" or diagram of a specific melody. Then notate it on a large chart or chalkboard to show the children how it looks in music notation.

*A melody can be smooth or jagged.*

Have children sing a song with a smooth melodic contour such as "Little Ducklings" followed by songs with a jagged contour, such as "Little Bo-Peep." Discuss the shape of each.

Have the class observe the shape of a melody as one child or the teacher plays it on the step bells. Discuss whether it is smooth or jagged or both.

Have the class make up smooth or jagged melodies on the step bells. Later use piano, bells, or xylophone.

When listening to a specific melody in a recording, have the children aurally identify its contour and whether it is smooth or jagged. Discuss.

Have the class act out with bodily movements the smooth or jagged shape of a familiar melody or parts thereof.

Have the class diagram in the air or on chalkboard the shape of familiar melodies as they sing or listen to recordings. Observe and discuss the shape of the melody of a familiar song as it looks on a large chart or in a textbook, while the class sings the song or listens to a recording.

*The length of a melody can vary.*

Illustrate a very short but well-known melody such as the sound of the tower clock at the Houses of Parliament in London (mi-do-re-sol, sol-re-mi-do). Draw their attention to the fact that this is a complete melody because it culminates in a feeling of rest.

Sing a song consisting of longer melodic fragments. Then have the children experiment with stopping at various points and determining whether or not a point of rest has been reached. Compare the lengths of these melodies with the shorter melodies previously experienced.

Have the children use mallet instruments to create melodies of various lengths. Lead the children in a discussion of the melodies created and help them to determine which give a feeling of completion and which need further development.

LEVEL II

*The tones of a melody may step (scale), skip (chord), or repeat.*

Using a song such as "Goodbye, Old Paint," ask the children to sing the parts where the music moves by steps, and then where it skips. Then have them sing the song in totality.

Play or sing a tune such as "Ten Little Indians" that has a definite repeated tone. Ask the children to use a repeated hand motion every time they hear the repeated tone. Then play or sing a tune such as "Little Ducklings," where the melody steps and have the children move their hand up and down in steps as they hear them. Later play or sing a melody such as "The Fiddler," which has skips. Have the children indicate by hand motions the skips they hear.

Arrange the resonator bells and encourage the children to invent various scale, skip, and repeat patterns on them. Add or delete bells to form new combinations and, in turn, new possibilities in melodies.

Draw an enlarged staff on newsprint or on the chalkboard. Cut large notes out of black construction paper. Place the notes on the staff in a scalewise pattern. Sing this pattern for the children and then have them sing it. Rearrange the notes into a pattern involving repeats. Ask the children how they think the tones will sound. Sing the example and then have the children sing it. Repeat the process with skip patterns. Then have the children examine the notation of a familiar song, and elicit comments about the patterns observed.

Distribute music manuscript paper to the class. Ask the children to draw notes on the staffs to illustrate repeating tone, scale, and skip patterns. Ask individual children to sing or play the patterns they have created.

Play a recording of a song such as "Greensleeves." Ask the children to describe the pattern of the melody heard. Elicit the fact that tones of this melody move in a chordwise fashion. Play other melodies that move in a chordwise fashion. Have them com-

pare these to melodies that move in a skip or leap pattern that does not move chordwise, leading them to recognize that the skip or leap pattern may move in any manner.

Have the children sing a familiar song which has a specific tonewise or skip pattern. Then have them sing this pattern using numbers or syllables.

*The tones of a melody may be identified and duplicated.*

Play or sing an unfamiliar song for the children. Ask them to follow the melody with hand motions showing direction and skips as you play or sing it a second time. Then choose a child to use hand motions to lead the class in singing this new melody.

Ask the children to examine the notation of an unfamiliar song. Discuss the patterns with them. Have them point out the repeating tones, scales, and skips, then have them follow the notation as you sing it for them. Next, have them sing the song following the written notation.

Ask individual children to play, by following the letter names on the resonator bells, a song such as "Dona Nobis Pacem" which has a specific skip pattern. Ask them to find a similar pattern in another song and play it. Select other melodies which contain scalewise, chordwise, and repeat patterns and follow the same procedure.

When introducing songs which have skips of a fourth, fifth, or sixth write the notation for these intervals on the chalkboard. Have the children sing these skips. Have them locate these skips in their music. Then have them sing the song in totality.

After the children have had much experience reading the musical notation of familiar songs, help them to sing simple melodies at sight. While they are reading the melody silently, have them note repeating, scale, and skip patterns. Then give the starting pitch and encourage individuals or small groups to sing the song for the class.

*A melody has range.*

Write the music of a familiar song on the chalkboard staff. Have the children sing the song as you move a pointer across the music. Help the children identify the lowest tone in the song. Color this note in with colored chalk. Then help them identify the highest tone with different color. Lead them to recognize that these two notes in the music indicate the range or boundaries.

Play for the group a musical phrase which stays within an octave. Then play a phrase that expands beyond an octave. Ask various individual children to use hand motions to demonstrate the movement of these phrases as you play them a second time. Through discussion, elicit from the group the need to think about the range of the phrase in marking it in hand motion. Then ask individual pupils to name a song they would like to illustrate with hand motion for class singing. Have the class sing the song while the leader directs them with hand motions.

Have the children sing a familiar song. Then play the highest note of that song on the piano and have the children sing the word in the lyrics for that note. Have them use hand motions while they sing the phrase containing that note. Then play the lowest note found in the song and have the children sing the word in the lyrics for that note. Play the complete phrase for the lowest note and have the children sing that phrase with hand motions. Then have them sing the entire song using hand motions as they sing.

Have the children sing a familiar song. Help them to identify the highest and lowest tones. Give each child a sheet of drawing paper. Have them draw a line across the top of the paper to show how high the song goes and a line across the bottom to show how low the song goes. Then have them draw the melody within these boundaries.

Distribute music manuscript paper. Discuss some of the characteristics of melody. Then have each child write an original melody which he will perform for the rest of the group. Elicit comments about the ranges of each melody, encouraging discussion on the problems of very limited or very extended boundaries.

*Melody is dependent upon the text of a song.*

Encourage the children to select at least two songs with which they are familiar. After singing the songs, examine and discuss freely the characteristics of the melodies. Elicit responses in reference to melodic characteristics which reflect the mood of the lyrics.

Listen to recordings of contemporary songs such as

those from Broadway musicals or currently popular hits. Discuss with the children the relationships between the texts and the melodies.

Show a film portraying an operatic production, use a filmstrip such as one of the *Great Opera Stories* series, or use a record such as one of the *Theater Music for Young People* series which depict the close personal relationship between composer and lyricist. Encourage the children to talk about the presentation. Some children may wish to delve into the biographies and works of such teams as Gilbert and Sullivan, Rogers and Hammerstein, Lerner and Loewe, etc.

Have the children select or create a poem with a definite mood such as "The Horseshoe" by Edna St. Vincent Millay and create melodies to which it may be sung. Have the group discuss the melodies created and how the words affect the choices of melodic fragments.

*A composition may use contrasting melodic contours.*

Teach the class to sing a song such as "Goodbye, Old Paint" which has contrasting melodic fragments (AABA). Invite discussion about the contours of the various fragments.

Listen to melodies of contemporary songs, such as those from Broadway musicals and top hit tunes of the day, which have contrasting melodic patterns. Compare and discuss the melodic contours.

Have the children read silently the words and music to a song such as "Git Along, Little Dogie" which has at least one contrasting melodic pattern. Encourage them to use hand motions to define the contours of the melodies. Then sing the song while using hand motions.

After the children have had experience listening to and singing compositions with contrasting melodic fragments, encourage them to create their own melodies. Provide an opportunity for them to play or sing their own creations for their classmates.

Using a composition such as Stravinsky's "A Soldier's Tale," which is designed to convey a story, give the children a brief synopsis of the story. As they then listen to a recording of the music, encourage the children to observe the composer's use of contrasting melodic themes to depict various aspects of the story.

LEVEL III

*The origins of some music may be identified by melodic contour.*

Play recordings for the children of primitive music such as early church music or American Indian or African chants. Elicit comments about the characteristics of the music heard. Lead the children to recognize that earliest songs or chants probably included few tones and simple intervals.

Teach the children to sing an early Christian plainsong or similar composition such as Tallis' "Canon." Have them examine the music and compare it with earlier chants. Lead them to recognize that these later melodies are based on a wider range of tones and intervals.

Briefly discuss with the children the history of the development of music from earliest known times to the present. Encourage individual children to choose a type of music which they find particularly appealing such as Hebrew, Greek, Oriental, African, Indian, rock, jazz, etc. Have them illustrate their choices for the class by playing recordings or displaying the music and by leading a discussion on representative characteristics of the melodic contours.

*The effect of a melodic contour depends upon the way in which it is used by the composer.*

Write a simple melodic pattern, such as the first five notes of any scale, on the chalkboard. Have the children examine several songs in their books to determine the different ways in which the same pattern can be used to create different overall impressions.

Using a similar pattern, available for observation by all children, have the children work independently or in small groups to create melodies based upon the pattern. Have each melody played and comparisons drawn. Draw particular attention to the mood created by each.

Teach the children to sing a song with a simple melody such as Humperdinck's "Evening Prayer" from *Hansel and Gretel*. Have them experiment singing it in slow and melancholy style and then in a bright and happy fashion. Elicit comments on the effects of the same song when it is sung in two different fashions. Lead the children into a discussion of the effect created by various present-day singers and other artists according to the manner in which a melody is performed.

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Play a recording of a composition such as "Farandole" by Bizet or "The Moldau" by Smetana which involve a variety of treatments of the same melodic fragments. Encourage the children to voice their reactions and impressions of the melody as it is presented in different ways throughout the composition.

*A melody may be adapted to the range of an instrument or voice.*

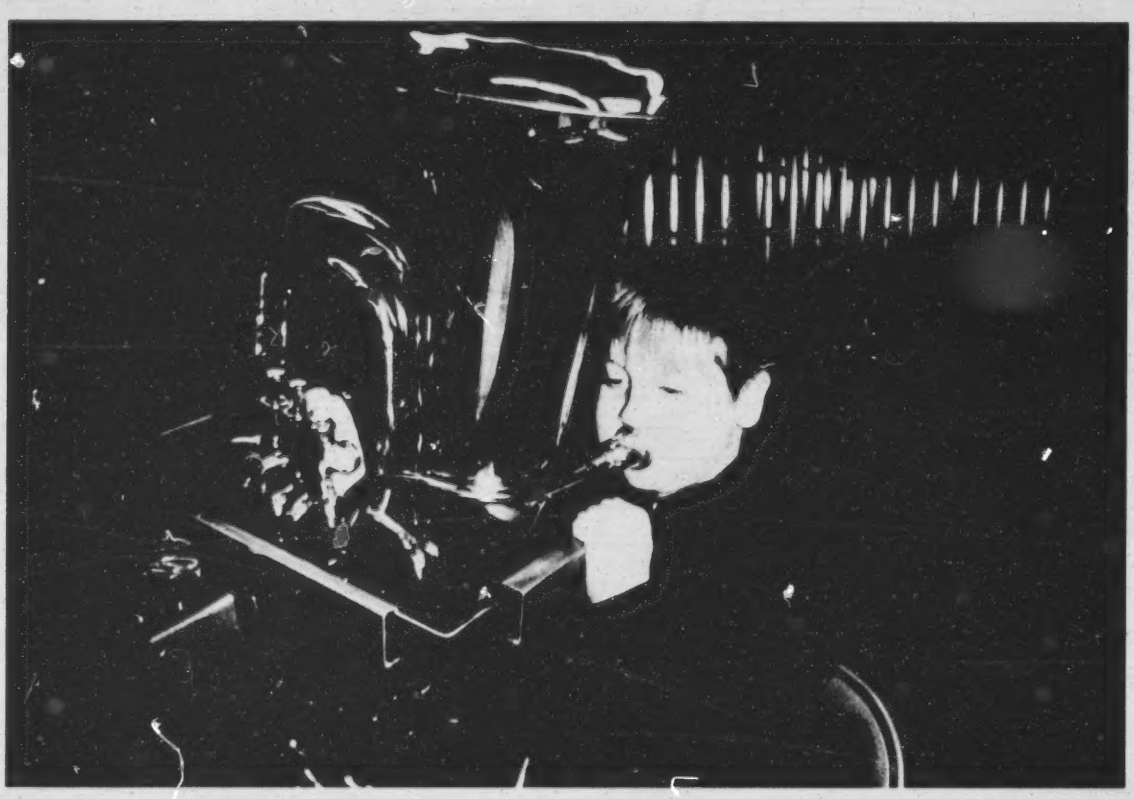
Distribute to a group of pupils a variety of instruments such as recorder, autoharp, xylophone, etc., and have other children who perform on a band or orchestra instrument bring their instruments to class. Encourage the pupils to experiment to find the ranges of each instrument. Have them compare these ranges.

Sing a scale passage for the pupils to show them the range of your voice. Have individual children play scales on the piano, moving up and down from a chosen note, while singing syllables or numbers to discover their individual ranges. Help them to recognize that range of voice differs with each person and that the age and sex of the individual affects his range.

Play for the class a recording of an aria sung by a soprano. Discuss with them the range of this voice. Lead them to recognize that the range of a soprano is the highest possible for the human voice and that it is unique to females and young boys. Have them listen to recordings of boy sopranos. Then, have them compare these ranges to those of altos, tenors, and basses.

Have various individual children create melodies which will fit within the ranges of their voices, the guitar, the recorder, and other musical instruments. Have them present these melodies to the total group.

Play for the class a recording of a string quartet such as Haydn's *Quartet in F Major, Op. 3 No. 5*. Talk with the group about the melodic range of the composition. Then play a recording of a steel drum band. Have the pupils compare the range of this music to that of the string quartet. Use a variety of other combinations to illustrate comparative ranges.



## MELODIES HAVE PATTERNS—MELODIC AND RHYTHMIC

LEVEL I

*A melodic pattern can be identified and duplicated.*

To help the children become aware of melodic patterns, have them answer you in simple chant-type songs. Sing a phrase such as "Good Morning" or "How Are You?" and have the children answer in the same pattern on the same pitches. Later, have them respond to the same patterns on different pitches.

Have children clap rhythmic patterns based on their names. Then, have them make up melodic patterns to fit the rhythmic patterns, first singing the patterns and then transferring them to melody instruments.

Write the notation for a short song with a repeating pattern on the board. With colored chalk color the notes of the first sequence. Ask the children to find another part that looks the same as the part you colored. When they find the repeating phrases, color them the same color as the first. Then sing the entire song for the class, pointing to the repeating phrase as you sing it. Have the children sing the song with you.

Choose a short familiar song with a very easily definable melodic pattern, such as "Are You Sleeping, Brother John?" Arrange the resonator bells and help various individual children to play the melody. Lead them to recognize the repeating pattern. Have them play the song while others sing it.

*A melody may have more than one pattern.*

Introduce the children to a singing game such as "Looby Loo." Demonstrate the game for them as you sing it. Encourage the children to sing along with you. Help them to relate the actions in the game to the melodic patterns.

While the children sing a familiar song, draw the contours of the melodic fragments on the chalkboard. Encourage the children to comment on the similarities and differences.

Have children devise silent signals to use to indicate they hear patterns in recorded music or songs they sing or play. Listen for specific familiar patterns in recorded selections.

Have children devise dance steps to fit various patterns. As the treatment of the pattern varies, vary the dance steps accordingly.

*The character of a melody is changed when its rhythm is changed.*

Using a simple melodic pattern, such as a portion of a major scale, encourage the children to experiment with changing rhythmic patterns. Elicit comments about the feeling or mood created by changing the rhythmic character of a single melodic fragment.

Listen to and compare the beginning passages of compositions with identical melodic contours but different rhythmic patterns such as, "O Sanctissima" and "Susie Little Susie," "Joy to the World" and "Christmas Chimes." Help the children to recognize the effect created by changing the rhythm.

Select a familiar song. Have the children sing it in original form; then according to a decidedly different rhythmic pattern. Discuss with them the changed characteristics of the song.

Play a recording such as "Variations on the Theme: Pop, Goes the Weasel" by Lucien Cailliet to demonstrate that the character of a melody is changed when the rhythm is changed.

*There is a relationship between melody and mood.*

Sing two songs which are contrasting in nature such as "Jimmy Crack Corn" and "Away in a Manger." Encourage children to act out the impressions they receive from each song and to discuss the relationships between their feelings and the melodies of each song.

After the children have become familiar with a composition such as *Carnival of the Animals*, by Camille Saint-Saens, have them dramatize the various parts. Divide the class into groups according to the animals they wish to role play. Help them make simple costumes out of construction paper, such as long ears on a head band for donkeys, floppy ears and a trunk for the elephants, large shells to pin to their backs for

the turtles. Have each group act out the music for its part. Discuss the relationship of the role playing to the music.

Have the children listen to a recording of a composition written in the major mode, such as "Waltz for Sleeping Beauty" by Tschaikovsky. Distribute finger paints to the children and have them paint to the music. Then play a composition written in a minor mode, such as "In the Hall of the Mountain King" by Greig, and have the children finger paint to the music. Encourage them to choose colors and motions that express their reaction to the music. Have them discuss their work when they are finished.

LEVEL II

*Melodic patterns may be repeated exactly or sequentially.*

Choose a familiar song with a repeating melodic pattern, such as "Erie Canal." Have the group sing the song. Discuss the pattern, eliciting from the pupils the various repeating phrases. Ask the pupils to listen to the first two phrases as you play them on the piano and to think of some movements to go with these phrases. Have various children demonstrate movements they created. Then ask a small group to create a dance for the song and teach it to the class. Encourage them to use repeating steps and motions for the repeating patterns.

Teach the children, by rote, a song such as "Frère Jacques" which has an echo-like part. Then ask individual children, or a small group, to sing the echo as the rest of the class sings the primary part. Lead the children to recognize that the echo is exactly the same as the primary part. Later, teach songs where the echo is at a higher or lower pitch, helping the children recognize that the melodic phrase is the same, but sung at a different pitch level.

Ask a child who knows "Havah Nagilah" or a similar dance to demonstrate it for the class while you play the melody. Have the child then teach the song and dance to a group of children. Through discussion of the dance and the music, elicit the fact that the movements are repetitive and that the melody repeats on different pitches.

Have a pupil demonstrate a dance learned at dancing school, doing it without the music. Discuss the dance with the group, drawing attention to repeating motions. Have various pupils create short melodies to go with the dance. Encourage them to use the bells, piano, and other instruments to compose their music. Then compare the dance accompaniments.

Have the children create original melodic patterns. Move them so they begin on higher and or lower notes. Invert them. Reverse them. Elongate and or shorten them. Discuss the effects.

Teach the children by note or by rote, a dance-song with a repeating melodic pattern such as "Brother, Come and Dance With Me." Have the children sing the song together and as a response song. Then have them work in pairs to create a dance which will fit with the words and repeating melodic patterns. Have each group perform its dance for the group. Encourage comments on the utilization of repeating dance movements, to match the melody.

*Contrasting melodic patterns may be used within a composition.*

Teach the children to sing a song with easily recognizable contrasting melodic patterns such as "Donkey Riding." Lead them to recognize that the first part of the song represents a question and the refrain is a statement. Discuss the characteristics of the two melodic patterns and how each is designed to complement the words.

Play on the piano contrasting themes such as those from the second movement of Harl MacDonald's *Children's Symphony*. Encourage the children to comment on these themes, comparing and contrasting. Then play a recording of the total composition asking the children to make a silent signal when they recognize each of the themes.

Using a song with contrasting melodic patterns which is unfamiliar to the children, have them silently examine the score. Encourage individual children to sing the song for the group. Discuss with them the important melodic aspects, noting particularly the contrasting patterns.

Divide the class into small groups. Distribute five melody bells selected at random to each group. Direct each group to compose a song using repeating and contrasting melodic patterns. Then allow an opportunity for each group to demonstrate its melody and explain why they chose specific repeated or contrasting patterns.

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*There is a close correlation between a melody and its rhythm.*

Have the children sing a familiar song. Change the rhythmic pattern but maintain the same melodic line. Encourage the children to express their reactions to the changes. Then change the melodic line but maintain the same basic rhythmic patterns. Have the children compare and contrast the changed versions with the original version.

Isolate rhythmic patterns in a composition such as Stravinsky's *Le Sacre du Printemps*. Have the children clap these patterns or play them on rhythm instruments. Then have them reverse, elongate, or otherwise vary these patterns and clap them or devise dance steps to them.

Teach the children to sing a song with a simple melodic rhythm such as the German folk dance "Circle Around." Have them examine the score and then look for another song which has a very similar melodic rhythm such as the old Texas melody "The Cowboy." After singing the second song, encourage comparisons between the two songs.

Using the rhythmic pattern of the aforementioned two songs, have the children freely experiment with various instruments. Let them discover how many different melodies they can create using the same rhythmic pattern.

*A melodic pattern performed on a different instrument or voice may produce a different effect.*

Discuss with the children the number of different settings and times they have heard "The Star Spangled Banner," such as at football games, in assemblies, at parades, etc. Encourage them to voice their reactions to the different effect the same piece of music can have according to the occasion and the mode of performance. Have them bring to class recordings of a favorite popular tune in order to compare and contrast the song as performed by different artists.

Ask a group of pupils who are taking instrumental lessons to bring their instruments to class. Choose a melody which has a simple pattern, and is familiar to all of them, such as "Jacob's Ladder," or one which they can easily sightread. Have them play the melody through once together. Discuss the melodic pattern. Then help the group experiment orchestrating the song, having, for example, one instrument play the first phrase, another the second, another the third, and all playing together for the last phrase. Let them decide which combinations please them the most.

*Melodic patterns may be notated and read.*

Teach the children to sing the song "Do, Re, Mi" from *The Sound of Music*. Put the song in the context of the story so the children will understand that

it was supposedly used to assist in the teaching of syllable names for the notes of the scale. Show a film such as the Coronet Film, "Reading Music—Finding the Melody" and discuss with the children the use of numbers and or syllables to identify the notes.

Distribute to the class the music for a familiar song which starts on "Do," such as "Polly Wolly Doodle," "Row, Row, Row Your Boat," or "Down by the Station." Write the first phrase on a chalkboard staff putting numbers or syllables below each note. Have the children sing the phrase by numbers or syllables. Help them fill in the syllables or numbers for the rest of the song. Sing the complete song, first with numbers or syllables and then with the proper words.

Play for the pupils a short melodic pattern. On the chalkboard staff, write in the key and meter signatures. Discuss the melodic pattern. Help the group decide how the notation should be written. Have a pupil write the phrase on the chalkboard staff. Then ask the pupils to use this phrase as the basis for a melody. Encourage them to use exact and sequential repetitions as well as slight variations. Upon completion of the writing, have various pupils sing or play the melody as they have written it.

Have the group sing a song with a simple pattern, such as the chorus line to "We Wish You A Merry Christmas." Distribute staff lined paper. On the chalkboard staff, put in the key and meter signatures and have the pupils put this on their staffs. Put in the first notes. Then sing again the first phrase. Ask the group to show with hand motions how the melody moves. Write the first phrase on the staff and have the pupils do likewise. Sing the first and second phrases. Lead the pupils to recognize that the second phrase is a repeat of the first, but starting on a different note. Put in the first notes of the second phrase. Then ask the pupils to complete this second phrase. Have a pupil fill in these first two phrases on the chalkboard staff. Sing the third phrase. Help the children to recognize the slight variation in the pattern. Have them write the third phrase. Help them to complete the melody. Then have them sing the complete song reading the music as they have written it.

LEVEL III

*A musical score is a permanent record of a composition.*

Provide music paper so each child can write a short melody. Have the children exchange melodies and perform them for one another. A variety of instruments may be used or some children may prefer to try to sing another's melody. Discuss the importance of the written record of the composition which then remains permanent until altered or destroyed.

Ask a child to think of a simple song, perhaps unknown to the rest of the group. After a single rendition, ask others to repeat the song. Undoubtedly there will be changes in both the melody and words, particularly as the number of repetitions increases. Discuss these changes with the children relating the situation to the passing of folk music from one generation to another. Lead them to perceive that the relatively modern practice of writing down music and words has helped to improve the accuracy of the inheritance.

Discuss with the pupils the history of the development of musical notation. Ask a few interested individuals to obtain examples of early musical notation from the library, church, or synagogue. Have them bring these examples to class and explain to the group what they have learned about how to read early examples of musical notation.

Have the children compare early to standard notation. Then provide opportunity for them to explore examples of avant-garde notation practiced by many present-day composers. The book *Notations* by John Cage would be a useful resource with this activity.

*A melodic pattern may be varied throughout a composition.*

Present the music and syllables or numbers of an unfamiliar song. Ask the pupils to read it silently. Then have them explain what they noticed about the music. Elicit the measures in which the basic pattern is repeated exactly, sequentially, and with slight variations.

Have the children create original melodic patterns based on names, slogans, short sentences, etc. Then have them sing or play these patterns; repeating, inverting, reversing, elongating, shortening, and moving to higher or lower scale steps.

Isolate patterns found in familiar songs. Have the children experiment with altering these patterns by inverting, reversing, elongating, fragmenting, etc., as composers do. Then have the children sing or play the pattern and its several alterations.

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Discuss with the group the various ways in which patterns may be altered in a melody. Have small groups, or individual children, create short compositions which use altered patterns. Help them to notate the music. The music composed may be presented to the class as a short concert with each group having a turn to perform or the music may be used as background for a dance, puppet show, or slide presentation.

Have the children follow an orchestral score while listening. Have them isolate a pattern and look for it in its various forms in the score.

Listen for patterns in pieces from various periods and styles of music. Compare the way composers have used musical patterns.

Have the children find patterns in contemporary folk, popular, show, concert, secular, and sacred music. Compare the way in which patterns are used in two or more songs. Sing all examples.

*A melodic pattern may be repeated sequentially.*

Teach the children to sing a song with a sequential melodic pattern such as "Havah Nagilah." Ask them to explain what they noticed about the movement of the melodic line. Elicit the fact that the opening motif is repeated at successively higher steps on the staff.

Then have them sing some songs in which the repeating melodic fragment occurs later in the song, such as in "Angels We Have Heard On High." Help the children discover that a pattern may be used at varying pitch levels within a song. This will give the piece some unity while offering some variety. Have the children write the pattern in line notation (actual notation at advanced levels) so they can readily see that the pattern is changed only by appearing at higher or lower pitch levels.

Ask the children to look in their texts for examples of songs in which sequential melodic patterns are found. Have individuals demonstrate by singing or playing the examples they find. Encourage the rest of the group to evaluate each example in terms of sequential treatment.

Have the children make up melodic patterns using step, skip, or repeated notes. Use them sequentially or combine them in short songs. As they experiment with putting these patterns together, they will discover the importance of contrast and repetition in music. Too many repeated tones or patterns will become boring; too much variation will disrupt the unity of the song.

## A MELODY USUALLY HAS A TONAL CENTER

### LEVEL I

*A melody is made up of a series of tones.*

Have class answer phrases or chants which utilize scale, chord, or repeated note patterns such as "Greetings," "Hello," "Good morning," "How are you today."

Set up the resonator bells as in a major scale. Have individual children play this scale and devise simple melodies based on it. Then change the bells to a different scale and have the children experiment with this. Encourage them to talk about their observations and created melodies.

Have the children improvise and then play or sing melodies built on scales, chords, repeated notes, and chromatic semitones. Encourage the children to express their reactions.

*Tones of a melody usually belong to a family.*

Have individual children play simple songs on melody instruments. Help them to identify "home," "tonic," or "do."

Using resonator bells (or tuned bottles), pass out scale tones in random order. Let the children rearrange them into the scale sequence.

Isolate the resonator bells needed to play a song. Have a child play the song and then reorganize the bells into scale sequence.

Have a child play, on bells or piano, the scale used as the basis for a song. Help the group discover the scale passages or chord tones used in the melody.

Using a familiar nursery rhyme or simple song, transfer it from minor to major or major to minor. After the children have sung the transposition, discuss the change in character which resulted.

Change one of the scale tones of a familiar song and have the children sing the revised version. Discuss its effect.

*There is usually a relationship between the tones of a melody.*

Play a phrase of a familiar song on xylophone, bells, or piano. Then play these notes in scale sequence followed by the same sequence with one or two notes altered. Ask the children to raise hands or otherwise identify the "odd" notes.

After the class sings a song, have them try to sing the scale to which it belongs. Notate both the song and the scale on chalkboard or chart. Compare with other songs, having the children identify similarities (i.e., notes, key signatures, etc.) Do this frequently with many songs.

Using songs such as "Grinding Corn" and "Mook: Mook" which are in the pentatonic, have the children sing them. Encourage them to play the pentatonic scale on the black keys of the piano or on the bells in order to further develop the awareness of this tonality. Later do it on the white keys: do, re, mi, so, la.

### LEVEL II

*Relationships between tones of a melody can be illustrated.*

Have the children examine the musical notation of a familiar song to discover whether the melody moves by steps, chords, or repeated tones. Draw their attention to the intervals between chord tones such as thirds or fourths. Let them discover melodies that move to neighboring tones.

When approaching new music to be played or sung, have the children observe the melodic structure in the notation. Encourage them to identify intervals, chord tones, chromatics, etc.

Teach a song such as "The Little Mohee" that has an often repeated simple melodic fragment based on the tonic arpeggio or a tetrachord. Have a child play the pattern on bells or piano each time that phrase is

sung. Help the children discover the relationship of the melody to its scale. Show them how the same melody could be transferred to another key without altering its basic melodic characteristics.

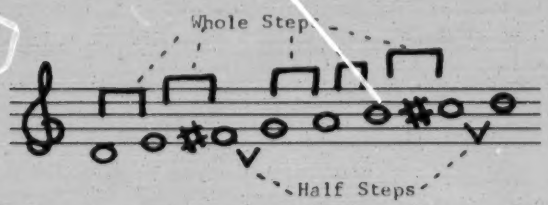
*Scales are characterized by distances between tones.*

Have the children examine a keyboard chart, drawing attention to the distribution of white and black keys. Discuss with them the keys necessary to produce a C major scale eliciting the response that there are black keys between some notes and not between others. Lead them to recognize that whole and half steps can be easily identified on the keyboard. As the children become more familiar with the keyboard, let them select tones upon which to build other major scales.

To give a visual concept of scales, choose a child for each tone of a scale. Give each child a resonator bell and have the children spaced in front of the class according to the steps and half steps they represent. Rearrange into other scales: major, minor, whole tone, etc.

Sing a scale passage for the class and have pupils identify where you sang steps and half steps. Then transfer the sound of a scale to the idea of a ladder of rising pitches. Use charts, chalkboard, construction paper, etc. Build the scale taking care that the steps and half steps are in proportion.

Discuss with the class the pattern for a major scale. Have them write a major scale on staff paper and mark off the steps and half steps. Then have them sing the scale.




After the children have become familiar with the construction of the major scale, introduce the three forms of the minor scale. Then have them experiment with constructing various major and minor scales by ear using step bells, piano, xylophone, etc.

*A melody may begin on any tone of a scale but it often ends on the keytone.*

Have the children sing a familiar song such as "There Are Many Flags in Many Lands" or "Waltzing Matilda." Help them determine the scale upon which its key is based. Lead them to recognize that the starting note is the third note of the scale and the final note is the keytone. Have them compare this with other songs which start on the tonic and with songs such as "The Piñata" and "Silent Night" which start on the fifth scale tone.

Sing songs in the minor, such as "The Frog and the Mouse," "When Johnny Comes Marching Home," and "Go Down, Moses." Lead the children to observe that songs written in minor keys can also begin on either the tonic or another note of the minor scale.

In introducing the children to new or unfamiliar songs or music, have them examine the score. Help them determine the scale upon which each is based and observe the starting and ending notes.

Encourage individual children to create their own melodies in both major and minor keys. After each has been demonstrated for the group, elicit comments about the effect of the choices of particular beginning and ending notes.

*The key signature determines most of the tones to be used in a melody (tonal system).*

Have the children examine the key signature of a song in the text. Relate it to notes used to sing the song or to play it on the resonator bells or piano. Place the notes of the song in scale sequence.

Take a scalewise passage in a familiar song and help the children decide what tonality it is in by figuring out the steps and half steps. Then have the children do this with other songs. This will show whether they are becoming aware of the significance of the sharps and flats in the key signatures. Have them sing the passages when they have decided upon the tonality.

After a pupil plays, on any instrument he can master, the melody of a familiar song, have him play the scale to which it belongs. Compare the notes used in the song with the scale. Establish the relationship of the melody to the scale and the use of tones borrowed from other keys.

Have the children sing a song in an obvious major key and identify the hometone. Draw their attention

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to the key signature and establish the relationship between it and the hometone.

Using a song in a minor key such as "Charlie Is My Darling," ask the children to follow the notes silently while listening. Encourage them to voice their observations about both the sound and the appearance of the music. Lead them to recognize that the predominance of the hometone establishes this as a minor as distinguished from a major key.

Play for the children a major scale followed immediately by its relative minor. Then, have them look at the music for a song in each key. Remind them to look particularly at the final note and the notes on which phrases throughout the song end. Have them note that the key signature is the same. Lead them to understand that in reading music it is important to look at the key signature and then scan the music in order to locate the hometone.

*The key of a melody may change during a composition.*

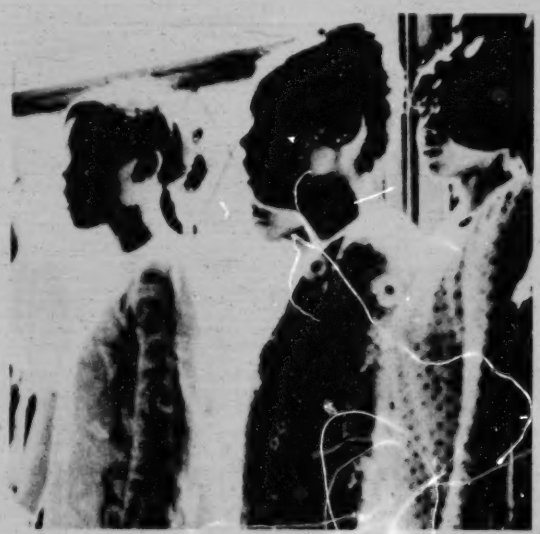
Teach the children to sing a song such as "Go Tell Aunt Rhodie" which has a change in key signature from major to its parallel minor. Encourage them to express their feelings about the change in mood when the key changes. Then have them examine the music and discover the relationships between the two keys.

Have the pupils read silently the words and music to a song which changes from a minor to its relative major key, such as "Erie Canal" or "God Rest Ye Merry, Gentlemen." Have them follow the music in their books while you play it for them. Through discussion, help the pupils to recognize that the melody moves from minor to major.

Listen to a recording such as "In the Hall of the Mountain King" from *Peer Gynt Suite No. 1* by Grieg. Encourage the children to listen for the different qualities of sound they hear, noting that, while the overall effect is of the minor mode, there are frequent transpositions to major such as the end of the first phrase. Toward the end of the composition the principal theme is heard in a major key. While playing comparable minor and major scale passages on the piano or melody bells, encourage the children to compare the haunting mood of the minor mode with the relative brightness of the major.

Have the children find songs whose melody does not stay in the same key. Sing the scales upon which each part is based.

Provide the children with sets of melody bells in different keys. Allow them to freely experiment with their own compositions involving melodies in different keys. When they are satisfied with a composition, have them tape it and later play it for comments and reactions from the total group.



LEVEL III

*Notes of a scale may be altered to produce a particular effect.*

Sing a song such as "The Shanty-Man's Life" that uses a number of accidentals in its melody. Take out the tone blocks for the scale indicated by the key signature. Have the children try to play the song with these tones. Lead them to recognize some of the tones must be changed. Then provide the added tone blocks needed to play the melody. Discuss the effect of the altered tones on the overall melody.

Have the children look through their texts for other songs which use accidentals in their melodies. Sing a number of songs which contain accidentals and discuss the effect of using them. Then, have the children compare the relationships of accidentals to the various scales and discuss common usages of them.

Play a recording of a selection such as "Till Eulenspiegel's Merry Pranks" some of the themes of which

make extensive use of accidentals. Discuss with the children some of the melodic techniques the composer uses to create various moods. Look at the score for the themes drawing attention to the use of accidentals. Elicit from the children observations about the effect of altering particular notes.

Have each child choose a scale on which he will build a short original composition. Encourage freedom in the use of altered pitches. After a composition has been performed for the class, have the group react and evaluate it.

Lead the children to recognize that, when a great many notes are altered, it is difficult to maintain a feeling of a hometone. In such cases it may be necessary to again alter some tones to restore unity to the composition.

*A melody may be related to any of a wide variety of scales and tonal combinations.*

Have the children sing a familiar song written in a major mode such as "When the Saints Go Marching In." Then have them listen while you play the melody in a minor mode. Encourage the children to explain what happened to the melody. Then have them sing the song in the minor mode.

After a song or phrase has been sung, let the children sing "do" (tonic) and the scale (tonal system) on which the song is based. Use songs in major, minor, pentatonic, and modal systems.

Choose two distinctly different types of songs. Let the children discover the tonal system of each. Compare the sounds, mood, notation, etc.

After playing, listening to, or singing a familiar popular song, analyze its melodic structure and compare it with the structures of other songs. To clarify the analysis, have the children play phrases on step bells to visualize half and whole steps.

Have the children select a tonal center on the keyboard and build major, minor, pentatonic, and modal scales. Help them to discover the required accidentals for each and relate to notated key signatures. Original melodies in the various keys and modes may then be performed.

Play for the group recorded selections which use a variety of scales and tonal combinations. Have the children aurally identify each scale or combination. Appropriate scales or combinations may be played on the piano or bells and illustrated on a chalkboard staff. Have the children play selected melodic fragments.

Encourage individual children to create original tonal systems and make up melodies using these systems. Have them notate these, discuss them, and compare with other melodies or systems.

Have a group of children choose a favorite story that they would like to dramatize for the class. Help them to create background music which will accompany the action.

*Ethnic music may be identified by characteristic tonal patterns.*

Have the children examine the score of a number of Oriental songs which are based on a pentatonic scale, such as "Sakura," "Cha Yang Wu," "Meng Chiang Nyu's Lament," and "How Chun Koh." Lead them to recognize that each of these songs uses only five tones (pentatonic). Have them sing each song and comment on the similarity in tonal patterns on which they are based. Elicit the use of characteristic melodic movement such as repeated interval of minor third.

Teach the children, by note or by rote, a number of African songs such as "Congo Lullaby," "Bwana, Ibariki Afrika," and "African Boat Song." Have them comment on the characteristic melodic patterns. Compare with oriental music. Lead the children to recognize that, while both may be based on pentatonic scales, there are characteristic differences such as range and complexity.

Listen to recordings of Indian music such as those by Ravi Shankar, et al. Encourage the children to recognize the increased complexity of this music as compared with other nonwestern styles. Note particularly the importance of extended scales (ragas). Ask the children to bring in favorite recorded examples of contemporary music which bear relationship to Indian music.

Have the children play, sing, listen to, and move to examples of music characteristic of a wide variety of ethnic and cultural groups such as Hungarian, Egyptian, Hebrew, Chinese, Japanese, African, etc. Encourage them to draw comparisons by analyzing tonal structures, complexities, ranges, contours, etc. Stimulate free composition by individual children in the characteristic cultures of their choice.

## EVALUATING CHILDREN'S GROWTH—MELODY

| AT THE COMPLETION OF LEVEL I MOST CHILDREN SHOULD BE ABLE TO: | AT THE COMPLETION OF LEVEL II MOST CHILDREN SHOULD BE ABLE TO: | AT THE COMPLETION OF LEVEL III MOST CHILDREN SHOULD BE ABLE TO: |
|---|---|---|
| *Determine melodic direction (up, down, across).* | *Recognize that the tones of a melody may be close together (scale), separated (chordwise), or the same (repeated).* | *Understand and illustrate the use of melodic sequence, augmentation, diminution, etc. in singing, playing, and creative activities.* |
| *Recognize differences between smooth and jagged melodies (conjunct and disjunct).* | *Identify differences between pitches as intervals.* | *Demonstrate knowledge of intervals in singing, playing, and creating.* |
| *Diagram a melodic contour using hand levels and line notation.* | *Notate and read simple melodic patterns.* | *Notate and read melodic patterns which include change of key, accidentals, chromatics, slurs, ties, etc.* |
| *Identify familiar phrases aurally and from the notation.* | *Utilize key signatures to determine basic tonality.* | *Analyze the tonal structures of a wide variety of compositions.* |
| *Visually and aurally recognize repeated and similar melodic patterns.* | *Sing tonal patterns with accuracy using numbers and/or syllables.* | *Sing, play, and create idiomatic melodies representing a wide variety of cultures.* |
| *Sing and play simple melodies by rote and/or by note.* | *Create, sing, and/or play original songs illustrating understanding of melodic movement and major, minor, and pentatonic modes.* | *Sing at sight melodies based on a wide variety of tonal combinations and which may include changes of key, accidentals, chromatics, slurs, ties, etc.* |
| *Recognize that tones of a melody usually belong to a family.* | *Determine whole and half step relationships between the tones of major, minor, and pentatonic scales.* | *Apply knowledge of scale structure to singing, playing, and creative musical activities.* |
| *Sense general differences in major and minor qualities.* | *Aurally and visually determine differences between major, minor, and pentatonic melodies.* | *Identify, aurally and visually, tonal relationships in melodic patterns to include: major, minor, pentatonic, chromatic, whole tone, tone row, and atonal combinations.* |
| *Express reaction to the mood of a melody.* | *Analyze and interpret the use of melodic structure in creating mood.* | *Improvise freely with melodic patterns to relate music to other life activities such as drama, dance, art, illustrating and enriching topical reports, etc.* |

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# HARMONY

All children in kindergarten through grade 6 should have a wide variety of experiences which will help them to develop harmony concepts. The concepts, understandings, and activities suggested in the following pages are illustrative, not all inclusive.

It must be remembered that even though concepts relating to the various elements of music may be briefly isolated for exploration, genuine understanding is dependent upon the interrelationships between all of the elements.

## HARMONY CONCEPTS

### HARMONY MAY RESULT FROM THE USE OF CHORDS

#### Level I

Understandings:

*Two or more musical tones may sound at the same time.*

*There are an infinite number of musical sounds that can be used together.*

*Some combinations of tones sound better together than others.*

#### Level II

Understandings:

*Chords often result from the sounding together of alternate scale tones.*

*Chords usually consist of at least three notes.*

*Chord identification is related to the step of the scale upon which it is built.*

*Chords can be relatively consonant or dissonant in character.*

*Chords may be built in any key.*

#### Level III

Understandings:

*Harmony may be enriched by adding thirds above the basic chord structure.*

*Much contemporary music uses unique combinations of sounds to provide harmony.*

### THE CHOICE OF HARMONY IS USUALLY DEPENDENT UPON THE MELODY

#### Level I

Understandings:

*The notes used for the accompaniment usually belong to the same family as the melody.*

*Melody notes on accented beats usually help to determine the harmony (chordal accompaniment) used.*

*The chord found at the end of a song is usually built upon the first note of the scale of the melody.*

#### Level II

Understandings:

*The most common chords are the I (tonic), the IV (subdominant), and the V$_7$ (dominant seventh).*

*Logical chord progressions are often used to accompany melodies.*

*Cadence in the accompaniment supports closing sentences or phrases in the melody.*

*Harmony contributes to the expressive quality of a melody or composition.*

#### Level III

Understandings:

*There are different kinds of cadences.*

*When a piece modulates to a new key, it has a new set of chords.*

*Altering the accompaniment to a melody can create a different effect.*

### ACCOMPANIMENT MAY BE USED TO PROVIDE HARMONY

#### Level I

Understandings:

*Nearly all music consists of a melody plus other sounds.*

*A melody line may be supplemented with chordal notes.*

*Two or more melodies may be played or sung at the same time.*

#### Level II

Understandings:

*The harmonic structure of the accompaniment may be difficult to distinguish.*

*A descant may be sung or played with a given melody.*

*Music for the accompaniment may be notated and read.*

#### Level III

Understandings:

*Types of music may be identified by use of accompaniment.*

*Composers often use the principles of counterpoint and canon to add interest and variety to a composition.*

*A composer's use of polyphony, counterpoint, and other harmonic devices can be analyzed and characterized.*

## SUGGESTED ACTIVITIES

### HARMONY MAY RESULT FROM THE USE OF CHORDS

LEVEL I

*Two or more musical tones may sound at the same time.*

Distribute a variety of rhythm instruments to members of the group. Have these children provide a rhythmic accompaniment to the singing of a familiar song. Elicit the children's reaction.

Use a song such as "Jingle Bells" which lends itself well to a single note accompaniment. Guide a child in playing the appropriate note on piano, xylophone, etc., while the group sings the song. Later, rhythm instruments could be added to the rendition.

Encourage children to explore the possibilities of creating "new" sounds by combining notes on the piano, resonator bells, and xylophone. Later, help them discover how to build chords by using every other note of a scale pattern.

Select a simple song such as "See-Saw, Margery Daw" from the children's text. Have them listen while you play first the melody line alone and then the accompaniment alone. Elicit comments. Then perform both parts at the same time and elicit comments on the changed effect. Sing the song with accompaniment.

*There are an infinite number of musical sounds that can be used together.*

Demonstrate the autoharp for the group. Then guide individual children in using the instrument to accompany the singing of simple songs. Encourage comments and reactions to the sounds so produced.

Encourage small groups of children to experiment producing combination sounds with melody instruments. Provide the opportunity for each group to demonstrate some combinations which they find pleasing and contrast them with other combinations which they consider less desirable. Allow free discussion.

Choose eight children to sit in front of the group. Provide tone bells for the I chord to the first, third, and fifth children from the left. Have these children stand and play their bells together to produce the I chord. After they have seated themselves, provide the notes for the IV chord to the fourth, sixth, and eighth children and follow the same procedure in sounding this chord. Build $V_7$ chord by adding the second and seventh scale tones. With a little practice chordal accompaniment for simple songs can be provided on hand signal from the teacher.

Have each child in a group choose an instrument he would like to play. Encourage each group to experiment freely producing various combinations of sounds. When a group is satisfied with a combination, help the children to record it on tape. Elicit comments and reactions from the peer group. Several tape segments might be combined to produce a single composition.

*Some combinations of tones sound better together than others.*

Have individual children explore the piano, xylophone, step bells, and resonator bells to find combinations of tones which are pleasing to them. Encourage the children to verbalize their reactions to various combinations.

After the children are familiar with a song involving easy harmonic changes, such as "Simple Simon," help them to provide an accompaniment. First use only the tonic tone bar note, then add the tone bar for the dominant. Have the children discuss their reactions to the specific use of each pitch to provide harmony.

Teach the children a song such as "Pawpaw Patch" which requires only the I and $V_7$ chords for accompaniment. Play accompaniment on the autoharp while they sing the song. Ask the children to signal when they want to change chords.

LEVEL II

*Chords often result from the sounding together of alternate scale tones.*

Divide the class into two groups. Have one group sing a phrase, such as the first line from "Lovely Evening." Then have the second group sing the same phrase a third higher. Next have the groups sing

their parts together. Illustrate the result on the chalkboard staff and elicit the relationship between the two parts.

Have the children experiment individually or in small groups building thirds on step bells, resonator bells, xylophone, and or piano. When they have discovered some pleasing combinations, encourage them to create original compositions utilizing thirds as harmonic support. These compositions might be taped for purposes of evaluation and analysis.

Have the children listen for the alternate scale-tone patterns in a melody such as "The Frog and the Mouse." Help them discover that the melodic pattern also provides the basis for the harmonic structure.

Distribute resonator bells for a particular scale to eight children. Have the full group participate in arranging the bell players from left to right, lowest to highest notes of the scale. Each bell player might then identify himself as a note of the scale illustrated on the chalkboard. Encourage the full group to participate in free experimentation with the simultaneous soundings of alternate scale tones as thirds and as triads. Draw attention on the chalkboard staff to the visual representation of the notes which produce the chord sounds.

*Chords usually consist of at least three notes.*

Using a simple song which uses only two chords for its accompaniment, first sing or play the song using only two notes of each chord. Then repeat the song, adding the third note of each chord. Elicit responses from the children regarding their feelings about the completeness of the harmonic background for each rendition.

Have the children build triads using alternate notes of the scale on melody bells, step bells, resonator bells, or the piano. Encourage them to count the steps between the notes used and to improvise pieces using their favorite triads for accompaniment.

Provide a group of children with a one-chord song, such as "Frere Jacques." Show them the tonic note for an ostinato accompaniment. Encourage them to experiment freely adding other notes to the ostinato. Help them to discover that the most rich and pleasing accompaniment will result when the three notes of the tonic chord are used throughout.

*Chord identification (e.g., I, IV, $V_7$, etc.) is related to the step of the scale upon which the chord is built.*

Teach the children to sing a song such as Woody Guthrie's "Jig Along Home" which requires only the I, IV, and $V_7$ chords for its harmonic accompaniment. After performing the song with autoharp, help the children to match each chord on the piano, resonator bells, etc. Illustrate the chords on the chalkboard staff and identify them as I, IV, and $V_7$. Then elicit the relationship between the identification of each chord and the steps of the scale.

Write the melody for a simple song on the chalkboard and sing or play it for the children. Help them to identify the most appropriate chordal accompaniment for each measure or phrase. Help them to notate it using I, IV, and $V_7$ symbols. On repeated renditions of the song have various children volunteer to play the accompaniment on different instruments.

Have the children examine in their texts any song which includes letter identification of the chords. Illustrate the sound of the chords and help the children transfer them to notation. Draw out the relationships between chord fundamentals and the steps of the scale.

*Chords can be relatively consonant or dissonant in character.*

Have the children work individually or in small groups building sequences of chords they like and of those they dislike. Have each sequence illustrated and preferences explored and discussed. Help the children to discover why relative consonance and/or dissonance exists.

Play recordings of an 18th century or earlier piece, such as a Bach chorale, and of a modern composition by Bartok, Webern, or Stravinsky. Encourage the children to express their reactions to the relative consonance and dissonance in the harmonic characteristics of each. Illustrate the types of chords which produce the feelings described by the children.

Divide the class into small groups. Assign each group a recorded composition to listen to and analyze on its own terms. Be sure that the recordings represent a variety of consonant and dissonant harmonies. Then have each group develop a presentation utilizing pan-

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tomime, dance, or visual arts to illustrate their interpretation of the assigned composition.

*Chords may be built in any key.*

Show a film such as "Harmony in Music," *Coronet*, which shows how harmony supports music. Encourage free discussion, paying particular attention to the construction of chords and how they can be used to support melody and rhythm.

Teach a child to play a pentatonic song on the black keys of the piano. Have other children join him at the piano to produce a chordal accompaniment on the other black keys. Have the group react to the compositions so created. Lead them to recognize that a pentatonic song can be accompanied by almost any combinations of the notes comprising the scale of that song.

Help the children determine the keys of compositions in both major and minor. Encourage free experimentation in designing chordal accompaniments.

LEVEL III

*Harmony may be enriched by adding thirds above the basic chordal structure.*

After the children have learned a song with a simple chordal accompaniment, such as "Auld Lang Syne," have them perform it with simple triadic accompaniment. Then have them experiment using the xylophone, resonator bells, and or piano, expanding each triad. Encourage them to try using seventh, ninth, and eleventh chords. Let them decide which sounds they prefer.

Using the original triads and the added harmonies discovered as a result of the previous activity, have the children verbalize the differences they hear. Then illustrate these on the chalkboard staff and discuss the various intervals which were chosen to enrich the harmony. Draw particular attention to the variety of intervals used: major, minor, augmented, and diminished.

Using the autoharp, have the children compare the sounds of selected triads and their related seventh chords. Then have them match the sounds of the two types of chords on various other instruments. Discuss the more active effect of the added sevenths.

Encourage free experimentation in the development of chordal accompaniments for favorite songs.

*Much contemporary music uses unique combinations of sounds to provide harmony.*

Working with a small group of children, assign one child to play an ostinato on any adjoining three white notes on the piano. Distribute resonator bells for the C, F, and G triads to other children. Help the children to discover that the tone cluster can be used as a harmonic foundation for any number of combinations of the other chords.

Discuss with the children the nature and construction of traditional chords previously studied. Then have them work in pairs to devise other types of chords, such as those based upon the interval of the perfect fourth or the perfect fifth. Encourage them to use these new-found harmonies as accompaniments for favorite familiar songs. Elicit their reactions.

Choose two or three groups to sing a favorite round. Have each group sing its part of the round in a different key. Elicit comments about the effect so achieved. Encourage another group of children to devise an accompaniment.

Introduce the children to recordings of the music of a number of contemporary composers such as Milhaud, Schoenberg, Webern, and Stravinsky. Lead them to recognize that these composers utilize traditional instruments and ensembles to create different harmonic effects. Then have pupils compare the music of these composers with that of composers such as Cage, Leuning, and Stockhausen who use electronic sources for contemporary composition.

## THE CHOICE OF HARMONY IS USUALLY DEPENDENT UPON THE MELODY

### LEVEL I

*The notes used for the accompaniment usually belong to the same family as the melody.*

Have the children sing at least two favorite songs which are in different keys. Help them to identify the hometones for each song. Have one child play a rhythmic ostinato on the hometone of each song as the children sing a second time. Draw attention to the fact that each song may require a different hometone for its accompaniment.

Distribute appropriate resonator bells to produce, on hand signals, the chordal accompaniment to a specific song. Sing the song and find the hometone. Have the children select another hometone and try singing the song with the same accompaniment. Help them to discover that a new set of chords will be required.

Teach the children to sing a song such as the German folksong "I Know a Little Cobbler" which can be sung with a single tone rhythmic ostinato on the tonic. After singing it once through, change the pitch of the ostinato and sing the song again. Lead the children to discover that the melody must be raised or lowered according to the pitch of the new accompaniment.

*Melody notes on accented beats usually help to determine the harmony (chordal accompaniment) used.*

Have the children march to a melody such as "Marching to Pretoria." After the children are familiar with the song, choose a few to provide chordal accompaniment. Distribute to them the necessary resonator bells and help them to decide which combinations would be most appropriate for each measure or phrase of the melody. Later on rhythm instruments, autoharp, and piano chords may be added to the ensemble.

Using songs such as "There Was a Crooked Man" and "Anna Maria" which use only one chord per measure in the accompaniment, teach various children to provide the accompaniment on the autoharp. Encourage the children to discover the tonal relationship between the required chords and the accented tones in the melody.

Working with a small group, help the children to devise an accompaniment for a simple game song such as "Let's Sing Together." Have them sing the song and, using the piano, xylophone, or step bells, experiment with different tones to find those which provide the most pleasing accompaniment.

*The chord found at the end of a song is usually built upon the first note of the scale of the melody.*

Have children experiment by playing various chords on the autoharp at the end of familiar songs. Help them decide which ones are "restful" and help the songs sound "ended."

After the children have sung a familiar song, have them repeat the last note. Then have them sing the scale to which the song belongs and note the tonal relationship between it and the chord which provides the harmony.

Have three children use resonator bells to play the restful chord at the end of a song. Draw out the relationship between the last note of the song and the fundamental of the chord.

### LEVEL II

*The most common chords are the I (tonic), the IV (subdominant), and the $V_7$ (dominant seventh).*

Provide children with resonator bells representing the first, fourth, and fifth scale steps for a song such as "Down in the Valley" which requires only the I and $V_7$ chords for its accompaniment. Help these children play the appropriate tones to harmonize with the class singing. Later encourage experimentation with additional tones which will add body to the chordal accompaniment. Lead them to develop and recognize the full tonic and dominant seventh chords.

Using a familiar song such as "Row, Row, Row Your Boat" which can be accompanied with a single tonic chord, have a child use this chord to provide a rhythmic ostinato as the class sings. Next, have the children sing a song such as "Polly Wolly Doodle" which requires a change of chords. Help them discover the need for a change of chords. Then follow the same procedure with a song such as "Bingo" which will require the use of an additional chord.

## Harmony

After the children have had extended experiences with aural and visual identification of the I, IV, and $V_7$ chords, afford them the opportunities to use these chords to accompany a wide variety of songs in both major and minor keys. Help them to realize that the ability to identify and perform these three chords enables them to provide accompaniment for an infinite number of melodies.

*Logical chord progressions are often used to accompany melodies.*

Play for the children a recording in slow tempo, such as Bach's "A Mighty Fortress Is Our God." Ask the children to raise their hands each time they hear a chordal change in the accompaniment. Repeat this procedure using a recording in fast tempo, such as Sullivan's "Three Little Maids." Discuss the numbers of chordal changes with the children, eliciting the logical need for more frequent changes when the composition is in a slower tempo.

After the children have learned to sing songs, such as "This Land Is Your Land" and "My Grandfather's Clock," have them listen to the accompaniment. Help them to discover the repeated chord patterns. Have some children perform the accompaniment on the autoharp or piano while others sing.

Gather a small group of children around the piano and demonstrate a simple accompaniment pattern. Let one child at a time play a simple tune to go with the chording. Sometimes this opens the door for children who want to play and have a good ear for music. With two or three patterns for the left hand, many tunes can be played.

Help the children to discover the chord progressions used in their favorite popular songs. Then guide them in performing these chords on autoharp or other instruments to accompany their own performances of the songs.

Look for songs for which the chord sequence is quite different from traditional patterns. Examples of contemporary music can be used to illustrate unique harmonic progressions.

*Cadence in the accompaniment supports closing sentences or phrases in the melody.*

Have the children aurally note and discuss the differences between songs which end with a V or $V_7$-I cadence and those ending with IV-I. Have them express their feelings about each type of ending and whether they find one more satisfying than another. Have them look for clues within the song itself of other uses of cadential harmony at the ends of sentences and phrases, as well as at the end of the song.

With a number of familiar songs, allow the children to experiment with various chord progressions to establish endings. Have them discuss their feelings and choose the endings they like best. Help them to rationalize their choices considering all the pertinent factors, such as nature of the melody and words of the text.

Have children play seventh chords on the autoharp and "discover" the consonant chords to which each pulls.

Have children sing the first seven steps of an ascending scale, then stop. Does it sound finished? What is missing? When singing numbers, children can discover the "pull" of the seventh toward the tonic. Do the same with a descending scale to feel the pull of the second to the tonic. The dissonances of the second and seventh have a special "pull."

Sing a variety of songs which end with the perfect cadence such as "Michael, Row The Boat Ashore," "Swing Low, Sweet Chariot," and "Dogie Song." Compare the endings with songs such as "The Shanty Boys in the Pine" and "The Railroad Corral" which end with IV-I chords.

Look for songs which end with other than the usual V or $V_7$-I and IV-I cadences. Discuss the progressions which are used and the nature of the music; its origin, cultural background, melodic nature, etc., which dictate the choice of harmony.

*Harmony contributes to the expressive quality of a melody or composition.*

Have individual children accompany simple songs on the autoharp. Help the class discover what the autoharp adds to the music. Evoke a discussion about the contribution of harmony to the expressive quality and interest in a composition.

Have the children experiment singing familiar rounds and changing the key to the parallel minor or major. Then have them try making up descants to go with other familiar songs. Help them to discover that the nature of an alteration to a composition determines its overall effect.

Choose or create a melody which is regarded as interesting to most of the children. Then have individuals or small groups devise harmonies for the melody. Encourage them to try using various devices such as early classical harmony, dissonant combinations of tones, tone clusters, successive intervals, and various keys. Have them discuss their reactions to the resulting compositions.

Play a recording, such as Griffes' "White Peacock;" "Devil Dance" from *A Soldier's Tale* by Stravinsky; or "Circus Music" from *Red Pony* by Copland, in which the harmony contributes significantly to the expressive quality of the composition. Discuss the relationship between the choice of harmony and the overall mood. Then have the children work in groups to develop pantomimes interpreting a wide variety of compositions. Elicit evaluations of the appropriateness of the productions in terms of the moods depicted.

LEVEL III

*There are different kinds of cadences.*

Have the children select a favorite song for which they will select the breathing places or points of rest. Then have them work in small groups to discuss the points of rest and devise harmonic accompaniments for the last few notes of each phrase. Have them compare and analyze the resulting cadences.

Review with the children different types of commonly used cadences. Demonstrate at the piano or with records, examples of each. Then, have them examine their texts to find examples of different cadences. Have each example demonstrated and elicit from the group comments about the effects of various cadences.

Play excerpts from recordings of music representing various styles, cultures, and eras. Have the children listen particularly for cadences and demonstrate them both visually and aurally. Encourage free discussion about the effects of the choices of various harmonies for cadences.

*When a piece modulates to a new key, it has a new set of chords.*

Review with the children the concept of modulation. Then play recordings of selections in which modulations occur. Have the children indicate by a silent signal when they hear a key change.

Encourage the pupils to bring to class recordings of popular contemporary music in which modulation occurs. Have them compare them with examples of modulation in classical, romantic, and impressionistic music. Have the pupils indicate when they hear modulation taking place.

Using the autoharp, piano, or xylophone, have the pupils devise accompaniment for songs which modulate. After discussing these, present to the pupils the score for familiar songs, such as "Blue Tail Fly" and "Erie Canal," which modulate. Ask them to study the score and using numbers; e.g., I, IV, V, or letters; e.g., C, F, G, have them indicate chordal accompaniment on the score. Provide an opportunity for the pupils to play this accompaniment as written, evaluate it, and alter it as they wish.

Play recorded selections which include modulations to different keys. Have the children follow the score with a transparency on which the modulations are color keyed.

*Altering the accompaniment to a melody can create a different effect.*

Using songs such as "We Three Kings" or "Lullaby" from Humperdinck's *Hansel and Gretel*, encourage the children to devise various harmonies depending upon the moods they desire to create. Have each accompaniment demonstrated and elicit discussion about the techniques used to create the desired effect.

Have the children bring to class recorded examples of favorite songs performed by different artists. Help them to analyze the role of the accompaniment in the production of the different effects desired by the artists.

Using a familiar song, have some children produce the original accompaniment while others sing. Then help individual children discover by ear alternate chords which might be used to produce a different effect.

Using simple songs, compare the effect of accompaniment in thirds or sixths with that using fuller chords or other combinations of sounds, such as quartal harmony or tone clusters. Encourage free experimentation.

## ACCOMPANIMENT MAY BE USED TO PROVIDE HARMONY

LEVEL I

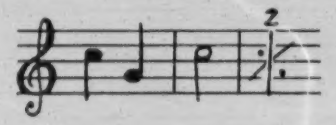
*Nearly all music consists of a melody plus other sounds.*

Sing for the children a familiar song first without and then with accompaniment. Then have the children sing a favorite song both ways. Have the children react to the differences they feel. Listen to recordings of songs with and without harmony. Talk about what is heard.

To help the children become familiar with harmony, build up a repertoire of songs that children can harmonize with thirds and sixths, such as "Polly Wolly Doodle." Show individual children how to play these thirds and sixths on the bells to accompany class singing. Begin a music period with the quick singing of one or two of these songs. Encourage this singing for fun with all children so that it becomes a part of their everyday experiences.

Have the children play barnyard or street scenes with music as a background. Have the boys and girls choose and play particular roles. In the street scene they can be driving cars, looking in store windows, crossing the street. One child can serve as leader. He could be, for example, the policeman directing traffic. Encourage the children to use appropriate vocal and body sounds. Elicit reactions to the composition produced. Experiences of this sort build an understanding of the interaction of people and the interaction of the elements of music in composition.

Teach the children to sing a round such as "Brother John" to which a simple instrumental ostinato could be added, such as the melody of the last four measures:



Teach individual children to perform the ostinato while others sing the melody.

*A melody line may be supplemented with chordal notes.*

Introduce children to major and minor chords by using the autoharp or piano to accompany songs which use only one chord, such as "Row, Row, Row Your Boat," and "Hey Ho! Nobody Home." Have children strum the autoharp or place their fingers on the keys to play the chord on the piano. Later on, children may produce their own accompaniments for songs which require only two chords, such as "Go Tell Aunt Rhodie" and "Polly Wolly Doodle."

After the children have become familiar with a song such as "Slumber Boat," introduce them to the feeling of harmony. Sing the melody along with them, singing a sixth above or a third below.

Help the children to create an original melody. Then, have them experiment adding a single line accompaniment to their melody. Lead them to an awareness of the pleasing sounds which may be produced when intervals of thirds and sixths are used.

*Two or more melodies may be played or sung at the same time.*

While some children sing, have others act out the movement of a song such as "Jack and Jill." Other individuals might perform an introduction by playing up the scale on step bells and a coda by playing down the same scale. Accompaniment for the song may consist of scalewise passages up and down at the rhythm of two notes per measure.

Sing the melodies of a set of partner songs such as "All Night, All Day" and "Swing Low, Sweet Chariot" separately and then combined. Discuss with the children the differences between the renditions. Dramatizations of each of the songs might then be added to the performance.

Provide broad experiences in singing rounds and partner songs. These can be delightfully extended in the presentation of a new round if three puppets sing it first for the class. Then, the puppets conduct the song for three groups of children. By using puppets, an audience situation is assured and the children visualize as well as hear the three interweaving parts.

Provide recordings of songs that can be sung with other familiar songs, such as "London Bridge"—"Mary Had a Little Lamb," and "Aunt Rhodie"—"London Bridge." Encourage the children to listen, and then add their voices by singing the paired song.

It might be interesting to prepare transparencies, one for each song, that can be placed on the overhead projector.

LEVEL II

*The harmonic structure of the accompaniment may be difficult to distinguish.*

Divide the class into groups of four or five. Have each group choose a favorite melody and choreograph a movement pattern for it. Then have two of the groups sing their songs and perform their movements at the same time. Have the class react to the combined performance leading them to recognize that it may be difficult to distinguish the characteristics of each separate entity in a combined performance.

While listening to a recording, have the children attempt to distinguish the harmonic background. Lead them to recognize that the harmony may be represented in rather complex styles. Then, by playing block chords while the recording is repeated, illustrate that a harmonic structure, while difficult to perceive, is nevertheless present.

Play for the children, recordings of contemporary compositions which utilize unique harmonies such as quartal, tertial, tone clusters, and chords from other keys. Even though they may not like what they hear, help them to understand that most music throughout history has sounded strange when first presented. Compare the strangeness of new sounds with other experiences which are new and strange to the children.

*A descant may be sung or played with a given melody.*

Select a song such as "Old Smokey," "Down in the Valley," or "Battle Hymn of the Republic," which lends itself to enrichment with a descant. Assist some children in singing or playing the descant while others sing the melody. Elicit reactions leading the children to recognize the harmonic relationships between the melody and the descant.

Have children find favorite recordings of popular music in which more than one melody is heard simultaneously. Lead them in a discussion of polyphonic texture.

Encourage individual children or small groups to create descants or find other songs which might be paired with a favorite melody. Afford them an opportunity to perform and justify their choices.

*Music for the accompaniment may be notated and read.*

After the children have become familiar with the use of the autoharp as an accompaniment instrument, lead them in learning to read the notation from their texts. Have them examine the score in their texts noting the autoharp chord identifications above the staff. After the autoharp performance, help them to understand the relationship between the chord symbols and the sounds of the harmony.

Play the melody line and then the harmony as children follow the score of a song in their texts. Through discussion, help the children to understand the significance of the notation for the accompaniment emphasizing the use of the bass clef, chords, arpeggios, passing notes, neighboring tones, etc.

Help the children to notate a sequence of triads and seventh chords in root positions and inversions. Then have them create simple melodies appropriate to the harmonic sequence. Later the children may experiment with adding more elaborate accompaniments by dividing the block chords into arpeggios.

Demonstrate a simple three or four note melody that may be played on xylophone, step bells, or resonator bells. Have children work individually or in small groups developing and notating a harmony part in thirds. Children may wish to exchange their musical manuscripts and attempt to perform each other's compositions.

LEVEL III

*Types of music may be identified by use of accompaniment.*

Play for the children a number of recordings representative of a variety of historical periods and cultures, such as early church music, Handel's *Water Music*, "Music of Equatorial Africa" from *Ethnic Folkways Library*, and Piston's *The Incredible Flutist*. Through discussion, lead the children to draw comparisons and generalizations about the styles of accompaniment for each of the types of music heard.

## Harmony

Provide for the class a selection of recordings which illustrate different types of music and which lend themselves well to choreography, such as "Procession of the Nobles" from *Mlada* by Rimsky-Korsakov, "Walk to the Bunk House" from *The Red Pony* by Aaron Copland, and "Reflections in the Water" from *Images* by Debussy. Have the children work in small groups to choreograph particular compositions with emphasis on movements reflecting accompaniment as well as melody. After each group presents its interpretation, have the total group analyze the appropriateness of the choreography to the music. Compare these presentations to others within the pupils range of experience, such as polkas, marches, rock and roll, ballet, and the like.

After the pupils have had extended experience with compositions representative of various historical periods, cultures, and ethnic groups, have them work individually or in small groups to create pieces which may be identified with particular types of music. Encourage them to use characteristic scales, harmonies, and accompaniments. As each group presents its composition, have the remainder of the class attempt to identify its classification. Elicit clues which helped identify the type of music being represented.

*Composers often use the principles of counterpoint and canon to add interest and variety to a composition.*

Teach the pupils by note or rote the melody line to a song which lends itself well to two parts, such as "Jingle, Jangle, Jingle," or "Santa Lucia." Then distribute the score on which both parts have been notated. Ask the children to voice their observations, leading them to recognize how the second part relates to the first, that the two melodies interweave, and that both parts end at the same time. Compare the two-part song to the more familiar round. Then have the group learn to sing the selection as a two-part song. Once they can sing it with some proficiency, tape their rendition so they might have an opportunity to listen to it more objectively.

Play for the children recordings which make extensive use of counterpoint or canon, such as Bach's *Little Fugue in G Minor*. After discussing the polyphonic texture of the composition with the group, have the pupils work in small groups to devise an interpretation. The groups might use hand puppets, colored cellophane on the overhead projector, or create interpretive dances or pantomime to demonstrate the interweaving melodies. After each group has performed its creation, encourage comments and evaluation from the total group.

Have the total group work together to create a simple melody line. Then have the class divide into small groups and create embellishments to this melody utilizing the principles of canon and counterpoint. Have the groups compare their results.

*A composer's use of polyphony, counterpoint, and other harmonic devices may be analyzed and characterized.*

Play for the pupils a recording of a contemporary composition in which a harmonic device is easily discernible, such as "Maria" from *Sound of Music*, which utilizes counterpoint. After the children have identified the counterpoint, play for them a recording from an earlier time which utilizes this technique, such as Brahm's *Liebeslieder Waltzes, Opus 52*.

Discuss with the pupils the development of harmonic techniques. Encourage them to bring to class examples of other harmonic devices found in contemporary music and parallels from other eras. Provide an opportunity for the pupils to aurally draw comparisons.

Introduce to the pupils a composer whose work is identifiable through the use of certain harmonic techniques, such as J. S. Bach. Have the children listen to a recording of his work and note the techniques used, such as the extensive use of counterpoint. Then have them listen to excerpts from a number of other compositions by this same composer. Lead them to generalize about the techniques being used. Later, provide similar experiences with other composers, helping the children to identify harmonic techniques characteristic of each.

Discuss with the group the wide variety of harmonic devices found in music. Then, working individually or in small groups, have the children choose a device that they find particularly versatile and create two or more compositions that make extensive use of this type of harmonization. Tape each composition as soon as it is completed to the satisfaction of the student composers. Later, play the tapes for the class, and have them analyze and evaluate the use of particular techniques.

## EVALUATING CHILDREN'S GROWTH—HARMONY

| AT THE COMPLETION OF LEVEL I MOST CHILDREN SHOULD BE ABLE TO: | AT THE COMPLETION OF LEVEL II MOST CHILDREN SHOULD BE ABLE TO: | AT THE COMPLETION OF LEVEL III MOST CHILDREN SHOULD BE ABLE TO: |
|---|---|---|
| *Recognize that most musical compositions consist of multiple sounds.* | *Differentiate between the textures of polyphony and homophony.* | *Identify a wide variety of accompaniment techniques.* |
| *Sing simple rounds and descants pleasingly.* | *Maintain a melody line while singing to various accompaniments.* | *Sing accurately and pleasingly, two- and three-part songs, and typical examples of counterpoint and canon.* |
| *Perform simple accompaniments on classroom instruments such as autoharp, piano, xylophone, and resonator bells.* | *Create and perform melodies and accompaniments for original songs.* | *Create compositions in a wide variety of styles.* |
| *Express personal feelings about consonance and dissonance.* | *Utilize principles of consonance and dissonance in expressing feelings musically.* | *Utilize harmonic principles to establish moods.* |
| *Verbalize reactions to aural experiences with major and minor triadic harmony.* | *Identify tonal relationships between notes of the melody and those of the harmony including major, minor, modal, pentatonic, tone rows, and tone clusters.* | *Identify and experiment with some of the principles of contemporary harmony, such as quartal harmony, tone clusters, and foreign keys.* |
| *Recognize simple chord progressions and key changes.* | *Build the most commonly used chords and use them in logical progressions.* | *Build and utilize enriched harmonic structures, including seventh, ninth, eleventh chords, and inversions.* |
| *Recognize basic tonal relationship between the melody and the harmony.* | *Identify the relationships between chord foundations and steps of the scale.* | *Identify and utilize the principles of modulation in reproducing and creating music.* |
| *Recognize that the structure of the harmony is dependent upon the design and the rhythm of the melody.* | *Recognize the role of cadence in music.* | *Identify the use of different kinds of cadences.* |
| | *Read and notate simple melodies and accompaniments.* | *Perform the simple accompaniment to familiar songs by reading the notation.* |

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# FORM

All children in kindergarten through grade 6 should have a wide variety of experiences which will help them to develop form concepts. The concepts, understandings, and activities suggested in the following pages are illustrative, not all inclusive.

It must be remembered that even though concepts relating to the various elements of music may be briefly isolated for exploration, genuine understanding is dependent upon the interrelationships between all of the elements.

## FORM CONCEPTS

### MOST MUSIC HAS STRUCTURE

#### Level I

Understandings:

*Music combines sounds and silences.*

*Sounds may be similar or contrasting in varying degrees.*

*Sounds may be imitated.*

*There are patterns in music.*

*A musical idea may recur throughout a composition (ostinato, repetition).*

*Musical sounds may be arranged for an expressive purpose.*

#### Level II

Understandings:

*Imitation of a musical idea adds interest and continuity to a composition.*

*Two or more independent parts may be combined in a musical composition (polyphony).*

*Overlapping repetitions may occur in a musical composition (canon).*

*A melodic or rhythmic fragment (motive) may be used throughout a composition.*

*Phrases and sequences may contribute to musical form.*

#### Level III

Understandings:

*Repetition provides unity within a composition and contrast provides variety.*

*A wide variety of techniques are used for punctuating musical phrases.*

*The form of a composition may be dependent upon the melodic or harmonic devices used.*

*Musical forms may be identified, characterized, and categorized.*

### THERE ARE A VARIETY OF SCHEMATIC DESIGNS FOR MUSIC

#### Level I

Understandings:

*Most music is composed of more than one part.*

*Sections of a composition may be repeated a number of times.*

*Sections of a composition may overlap.*

#### Level II

Understandings:

*The form of a composition is often dependent upon the way repetition is used.*

*Repeated sections of a composition may be exact or varied.*

*The purpose of the music often determines the form.*

#### Level III

Understandings:

*The schematic design of a musical composition may be analyzed and characterized.*

*Schematic designs of music are flexible.*

*The design of a musical composition is often related to the culture and/or the historical period it represents.*

## SUGGESTED ACTIVITIES

### MOST MUSIC HAS STRUCTURE

LEVEL I

*Music combines sounds and silences.*

Ask the children to sit as quietly as possible for one minute and listen to the sounds about them. Allow time for general discussion and reaction to the sounds heard. Then help the children establish the relationship between sounds and silences.

Have each child choose a sound source such as wood, glass, metal, or paper. Provide time for them to explore the sound sources for a couple of minutes, then have them come together with their "instruments" and sit in a large circle. Ask each child, one after the other in rapid succession, to produce his sound. Discuss the effects. Next, vary the sequence and control silences by having the children perform their sounds when directed to by a hand signal. Elicit reactions.

Have the children work in small groups to create short compositions of sounds and silences. Provide an opportunity for the children to explore various sound sources and choose a variety that they like. Then, guide them in working together to perform a sequence which utilizes these various sounds interspersed with silences. Once each group has arrived at a sequence they find satisfying, help them tape their composition. When all have been taped, replay the tapes and encourage discussion of the sounds and silences in each composition.

Find, or construct, music that will have periods of rest and encourage the children to perform appropriate moving activities for the song, piece, or composition. When the music stops the children also stop. If they are counting, they can whisper their numbers during the silences and count out loud when the music resumes. There is a fun element in the suspense of a long rest.

*Sounds may be similar or contrasting in varying degrees.*

Provide a large variety of objects and materials such as sandpaper, velvet, stone, foam rubber, etc. Encourage the children to handle these and compare their textures, sizes, colors, etc. Then have the children gather objects from around the room and group them according to similarities and differences in one aspect, such as color. Draw their attention to various tones of similar colors as well as degrees of contrasts between different colors. Lead the children to an understanding of similarity and contrast.

Using various sound sources, have the children explore opposing properties of sound individually or in small groups. Help them to become familiar with a wide variety of ways to achieve sound such as long-short, loud-quiet, fast-slow, high-low.

Set up four corners of the room with varied sound sources. Have a group of children go to each corner and allow a short time for exploration of the sounds found there. Ask one child to produce a sound. Then have the children find objects within their corners which will make the most similar sounds. Using only sound as a criteria, the groups may be combined until groups of like sounds have been achieved.

Teach the children to sing contrasting songs such as "Hush, Little Baby" and "Bingo." Then elicit comments about their feelings of the differences between the two songs. Later, help them to identify the similarities between songs such as "Mary Had a Little Lamb" and "London Bridge."

*Sounds may be imitated.*

Allow time for the children to explore sounds they can produce with hands, feet, mouth, or voice. Invite a child to produce one of his sounds and have other individuals repeat it. Encourage new sounds and allow time for all children who wish to initiate or imitate sounds to do so.

Divide the children into groups with a conductor and several performers who may use sound sources or vocal sounds. Have each conductor divide the group and indicate who is to initiate the sound and who is to repeat it. Take turns being conductors and performers. Gradually increase the number of sounds to be repeated.

*There are patterns in music.*

Choose a familiar chant or the words and rhythm of a familiar song such as "Jack and Jill." Select a group of children to chant this rhythmically several times at a tempo indicated by the teacher. Then have

the whole class explore, vocally, many different ways of producing this same phrase. Encourage the children to employ the various properties of sound such as long-short, fast-slow, high-low, loud-soft.

Example: Ja___ ___ ck̈k̈. an ___d ĴĴĴĴĴĴĴill.

Then, while one group of children repeats the original interpretation, have other groups vocalize in ways discovered during their explorations. For added variety, have groups move about the room while performing their renditions. Tape the performance and later discuss with the children the effect of the ostinato. Other musical considerations for discussion might be the use of dynamics, tempo, rhythm, pitch, etc.

Play a simple question-response singing game with a song such as "Muffin Man." One child, blindfolded, sings the first verse and then guesses which child, selected by the teacher or classmates by silent signal, sings the second verse. After the mystery singer is identified, he is blindfolded to sing the first verse and the game continues. Discussion about the song may evoke the understanding that although the words of the second verse are different, the melody and rhythm remain the same.

As the children learn songs, help them to become aware of like and different patterns. Encourage them to compare patterns. Have them move to patterns, changing direction with new patterns. Individuals may play patterns on melody bells while others use colors, geometric shapes, or letters to identify different patterns.

*A musical idea may recur throughout a composition (ostinato, repetition).*

Using sound sources such as different sized flower pots, bells, tin cans, plastic jugs, drums, or bottles which will produce three different pitches, ask a child to create a short pattern. As the children listen to the ostinato ask them to select a sound which will contrast with it. Have each child explain his contrast in terms of the properties of sound. Then have the children group themselves according to their contrasts. At the teacher's direction, each group will play with the ostinato. Encourage children to vary the rhythm so that it will not be the same as the ostinato. Ask the children to evaluate each group. Finally, invite a child to be the conductor and create an improvisation using the original ostinato and the various groups. Tape, play back, and discuss any immediate problems concerning the composition, such as contrasting sounds making the ostinato inaudible. Encourage the children to suggest solutions to whatever problems occur. Tape examples of suggested solutions. Play back for evaluation.

Teach the children to sing a song such as "Angel Band" which has an easily identifiable melodic motive. Help various individual children to play the motive on the melody bells while the class sings. Later, use a song such as "This Old Man" which includes both melodic and rhythmic motives which recur. Have one child play the melodic motive and another the rhythmic motive each time they recur while the rest of the group sings the song.

*Musical sounds may be arranged for an expressive purpose.*

Ask the children to suggest a story situation in which a single sound, such as the ticking of a clock, remains constant. Ask them to suggest other sounds which might be used to depict elements of the story. As each child makes a suggestion, ask him to produce a sound to illustrate his suggestion. Once several suggestions have been made, place children in groups to produce the suggested sounds. One group should be assigned to provide the constant sound. Help the children to order the sequence of other sounds. Perform and tape the composition, later evaluating it in terms of mood and effect of the ostinato.

After the children have become familiar with a composition such as "Peter and the Wolf" in which the action of characters is depicted by the treatment of the identifying themes, encourage them to act out the drama. Elicit comments on the relationships between actions and music.

LEVEL II

*Imitation of a musical idea adds interest and continuity to a composition.*

Make a tape loop of a short, easily imitated rhythm pattern. Record the pattern several times, allowing gaps of silence in between. Have each child choose a sound source such as an environmental or a percussion instrument. Play the tape loop and have the children practice the imitation several times. Then have them play one at a time during the gaps of silence.

## Form

Discuss the imitations. If possible, tape on another recorder and play for class discussion. Help the children to discover that the rhythm remains constant but the timbre, texture, tempo, pitch, and dynamic levels may be changed.

Using the black keys of the piano, bells, and/or melodica, ask a child to create a short, melodic pattern. Have another child imitate the pattern on the same or a different instrument. Lead the children in a discussion of similarities and differences in rhythm, register, timbre, and the interest these create.

Teach the children to sing a song such as "Alouette" which includes a variety of melodic and rhythmic repetitive devices. Have them examine the music to discover the devices used by the composer to add variety and unity to the composition.

*Two or more independent parts may be combined in a musical composition (polyphony).*

Divide the class into three groups. Provide one group with sound sources which resonate for a long period and instruct them to perform with long, slow, quiet, and calm sounds. Provide the second group with sound sources of short duration and instruct them to perform short, fast, gay, and excited sounds. The children in the third group should be instructed to perform in their own choice of mood and tempo on pitched instruments. After a period of exploration, regroup the class into sets of three which includes one child from each previous group. Have each set plan a short composition, abiding by the limitations previously established, and perform it for the class. Elicit reactions from the class as to the effects of polyphony in terms of clarity, balance, and interest.

Have the children experiment by combining various melodies, rhythms, and harmonies using a variety of sound sources. Encourage them to vary the tactics in creating original compositions by utilizing principles of repetition and contrast. Help them to evaluate these on their own terms.

*Overlapping repetitions may occur in a musical composition (canon).*

Play for the children a recording of an easily identified canon such as "Dona Nobis Pacem" or "Tallis' Canon." Help them to identify the theme and to distinguish the overlapping repetitions. The class might be divided into groups to experience singing a canon. Have the children work in pairs to develop short themes using their choice of sound sources which might include melody instruments, environmental instruments and mouth or vocal sounds. Lead them to perform their themes in canon style. Encourage them to combine sound sources to add variety. Tape several examples of the children's work for evaluation by the class as a whole.

After the children have had experience composing themes for canons, discuss some techniques for notating their themes. Have them experiment with symbols other than notes on the staff to represent various sounds. Have some children put their notations on overhead projector transparencies, using color coding where appropriate. Afford opportunities for the composers to teach various groups to perform their compositions from the notation. These may then be taped and played back or preserved for future use.

*A melodic or rhythmic fragment (motive) may be used throughout a composition.*

Play a recording such as the exposition section of the first movement of Beethoven's *Fifth Symphony*. After listening, lead the children in a discussion of the rhythmic and melodic repetition. Point out that this is called a motive. After listening to other compositions, lead the children to recognize that a motive is short, easily recognized, and it may be rhythmic, melodic, or both.

Divide the class into small groups. Have each group choose a variety of sound sources including at least one melody instrument. Ask each group to create a composition using a motive which may be rhythmic, melodic, or both. Tape the compositions and have the children listen to them.

After the children have had some experience in identifying motives, help them to compare motive treatment in a variety of compositions listened to, played, and sung. Lead them to recognize that the motive may be melodic and/or rhythmic and that it may be repeated or imitated any number of times.

*Phrases and sequences may contribute to musical form.*

Present a word phrase such as, "I would love some ice cream." Have the children repeat it and try to reproduce it using a variety of sound sources. Then ask the children to think up original word phrases and

transpose them to sound sources. These can be taped and played back for discussion purposes.

Have the children work in groups of two playing question and answer phrases on their sound sources. If they have difficulty, they may be encouraged to use word phrases for assistance. To help remember their phrases, they might devise a form of graphic notation. Provide an opportunity for the children to share their experiences.

Provide the children with pentatonic instruments and have them work in small groups to compose a musical dialog which parallels a short but complete conversation. As each group exhibits satisfaction with its piece, have them tape it. Play back and discuss these pieces in terms of repetition, imitation, endings, etc.

Using the previously recorded material, encourage the children to experiment in building a complete composition. Provide three or four tape recorders, one of which will be used as a master recorder to record the finished work. Allow the children to exercise complete freedom in manipulating the tapes in order that they may discover the advantages of isolating, overlapping, repeating, and slowing down or speeding up the various segments. After several groups of children have had an opportunity to create compositions in this fashion, play the tapes for evaluation by the class. Compare according to total effect and the techniques used.

## LEVEL III

*Repetition provides unity within a composition and contrast provides variety.*

Teach the children to sing a song such as "Rock-a-My Soul," "Jeanie With the Light Brown Hair," "Suliram," or "Aloha Oe," which is written in ABA form illustrating both repetition and contrast. Help them to determine repeated and contrasting sections while they are examining the score. Draw their attention to the use of symbols such as D.S., D.C., al fine, and repeat signs. Then have a child at the chalkboard use various colored chalks to identify similar and contrasting themes as a song is sung. Later, a number of different songs chosen by the children may be similarly color coded.

Perform for the children the motive from a composition such as Mendelssohn's "Scherzo" from *A Midsummer Night's Dream*. Then play a recording of the complete movement. Through discussion, lead the children to recognize the continuous repetition of the motive without it becoming monotonous. Draw their attention to contrasting timbres, pitch levels, rhythms, textures, dynamics, and articulations.

Provide the children with drawing paper and crayons. Ask each child to choose a figure or symbol and use it in different colors and sizes to create an artistic design. Encourage them to add contrasting lines, shapes, or colors to add interest. Then have the children listen to a composition and illustrate their reactions artistically. Allow an opportunity for each child to describe his work in terms of his reactions to the music.

Divide the class into groups. Have the children choose a variety of sound sources. Ask each group to create a piece, keeping in mind ideas of unity and variety. Encourage them to include at least one unifying factor as well as the elements of contrast. Tape the performances for playback and discussion. Help the children to identify unifying elements and techniques of contrast. After evaluation, some groups may wish to revise their compositions in order to create a more satisfying effect.

*A wide variety of techniques are used for punctuating musical phrases.*

Divide the class into groups. Ask each group to consider different ways of ending a popular composition such as "Aquarius" or "Let the Sun Shine In." Bring the groups together and have each demonstrate its choice of an ending. Help the class to analyze the endings in terms of tempo, dynamics, and texture. Discuss the fact that there are a wide variety of techniques which might be used to end a composition. Encourage the children to explore other means that may not have been demonstrated.

Ask the children to think of themes or settings which could be set to music and would include several changes of mood and expression, such as night sounds, walking in the city, visiting a fair, or the circus. Divide the class into groups. Ask each group to create a composition comprised of several related parts. Remind the children to consider both temporary and permanent cadences in expressing their ideas. As each group is satisfied with its composition, have the members tape it. In discussing the playback, lead the children to recognize the techniques used to provide temporary rest, flow from one idea to another, and logical conclusions.

## Form

*The form of a composition may be dependent upon the melodic or harmonic devices used.*

Review with the children the use of a melody line to express an idea, a picture, or a mood. Then, using an idea such as the musical expression of an argument or a discussion, have them develop appropriate melody lines. Divide the class into groups and ask each group to develop a composition embellishing this melody line with harmonic devices of their choice. Tape each composition and play back for evaluation. Encourage the children to analyze the effect of the choice of accompaniment on the form of the composition. Items for analysis might include use of sequences, repetition, contrasts, silences, melodic configuration, rhythms, and dynamics.

Have the children work in small groups creating compositions with the pentatonic scale, major and minor modes, and the 12-tone row. Encourage them to record or notate as they progress so they will have a permanent record to refer to. These notations may be duplicated and distributed so members of the class may follow the composition as it is later performed. After each group has presented its composition to the class, encourage them to explain any difficulties they encountered because of the limitations of the scale they chose. Help them to recognize that the more complex the melody line, the greater the opportunity for variation in treatment of it.

*Musical forms may be identified, characterized, and categorized.*

Review with the children binary (AB) and ternary (ABA) form. Have the children work in small groups to create short compositions which follow either of these forms. Encourage them to add interest to their compositions by varying rhythms, timbre, and dynamics and by utilizing concepts of repetition, imitation, and contrast. Tape each completed composition and play each back for group evaluation.

Play for the children a recording of a fugue such as Bach's *Little Fugue in G Minor* or Virgil Thomson's "Fugue and Chorale on Yankee Doodle." Encourage the children to voice their reactions to the music. Lead them to draw a comparison between a fugue and a round. Help the children to recognize that in a fugue all voices enter successively in imitation of each other. Encourage small groups of children to create a composition utilizing the structure of a fugue to share with the class.

If possible, take the children to an opera. If this is not possible show them a film such as *La Traviata* (Brandon Films, 221 W. 57th Street, New York 10019) which gives a good representation of an opera. Allow sufficient time after the performance for the children to freely discuss their experiences. Help them draw comparisons between the opera and the Broadway musical.

After the children have had some experience with Western "classical" forms of music such as the fugue, sonata, symphony, and opera, help them to put them into historical perspective. Have a group of children create a time chart such as one tracing the development of musical forms from the opera through the symphony. Other items on the chart might include events in America, and events in Europe.

Example:

| *Approximate Date* | *Classical Musical Form* | *Events in America* | *Events in Europe* |
|---|---|---|---|
| 1600 | Opera<br>Caccini<br>Peri | Jamestown 1607 | Stuart Dynasty begins to rule England 1603 |
| 1703 | Fugue<br>Bach | Legislature for Delaware 1701<br>Separate N & S Carolina 1712 | End of 30 Years War 1648<br>English Bill of Rights 1689 |
| 1750 | Sonata<br>Haydn | French & Indian War 1754-63 | Frederick the Great rules Prussia 1740 |
| 1760 | Symphony<br>Mozart<br>Haydn | Stamp Act 1765<br>Boston Massacre 1770 | French Revolution 1789 |

In developing the chart, the children might be encouraged to draw relationships between the historical events in Europe which paralled the development of Western musical forms. Children should become aware that these forms grew out of earlier types of music and they are still in use today in modified and adapted fashions.

As the children begin to investigate other cultures such as African, Asian, Indian, etc., help them to associate developments in music in these regions with corresponding historical development. Department publications, "Words, Sounds, and Pictures About Music," K-6 and 7-12 editions, would serve as excellent sources for appropriate listings of films, filmstrips, records, and books.

## THERE ARE A VARIETY OF SCHEMATIC DESIGNS FOR MUSIC

### LEVEL I

*Most music is composed of more than one part.*

Teach the children to sing a song such as "Up On The Housetop" or "Little Lady from Baltimore," which has an easily defined verse and chorus. Help them to distinguish the different parts of the song. Have them form a circle and skip around while singing the chorus. For each verse have them make up actions to reflect the words.

Help the class to identify repetition in simple songs such as "Twinkle, Twinkle Little Star" and "Are You Sleeping?" Play for them a recording, such as Berlioz' "Ballet of the Sylphs" from *Damnation of Faust*, which illustrates simple ABA form. Then divide the class into groups and have one group move to the A section and the other group move to the B section. Eventually this activity can be extended to accompany ABAB or rondo forms.

Provide the children with various rhythm instruments. Ask a child to create a musical or rhythmic phrase and another child to create an answer to it. Continue around the group until each child has had an opportunity to initiate or respond. Later the children may experiment with putting various phrases together to form a complete composition.

*Sections of a composition may be repeated a number of times.*

Teach the children a song such as "This Old Man" in which the A and B sections are repeated several times. Have them make up appropriate actions each time the words change. Help the children keep track of the number of times each section is repeated.

Tell the children a story depicted by a composition such as "March of the Dwarfs" by [illegible]g. Then play a recording of the selection. Ask each child to draw a picture of his impressions of the part of the story which most appeals to him. While the recording is being repeated ask each child to hold up his picture as the part he is illustrating is heard. Draw the attention of the group to the fact that some children had an opportunity to display their drawings more than once.

*Sections of a composition may overlap.*

Teach the children a song such as "Little Tom Tinker" or "Down By The Station" which may be sung as a round. Then teach them to sing it as a round and tape the rendition. While the tape is being played back have the children note the entrances of the different parts. Encourage them to verbalize their reactions to the overall effect.

Play for the children a recording of a composition with an easily identified overlapping theme such as Thomson's "Fugue and Chorale on Yankee Doodle." Ask them to raise hands each time the entrance of the theme is heard. When the listening experience is completed, encourage the children to freely express their understandings of overlapping. This may be done with pictures, drawings, construction blocks, conversation, or dramatization as well as with melodic and rhythmic devices.

### LEVEL II

*The form of a composition is often dependent upon the way repetition is used.*

Teach the children to sing a song in easily recognizable ABA form such as "Tinga Layo." Through discussion, lead them to recognize the similarities between the first and third sections and the contrasting middle section. Identify this song as a characteristic ternary form.

Play for the children a recording of a selection, such as "Dance of the Flutes" from *Nutcracker Suite* by Tschaikovsky or "Galop" from Stravinsky's *Suite No. 2*, which can be easily identified as ABA form. Have the children use different signals to indicate recognition of the parts of the composition. Then play a recording of a composition which is representative of a different form such as "The March of the Siamese Children" from *The King and I* by Richard Rodgers or "Mardi Gras" from *Mississippi Suite* by Ferde Grofe. Have the children indicate recognition of repeated and contrasting sections by silent signals. Then help them identify sections by letter and illustrate the sequence on the chalkboard. Lead the children to recognize that in a rondo part one returns

after each new section is introduced and the binary form consists of two sections, always ending with the second section.

*Repeated sections of a composition may be exact or varied.*

Teach the children to sing a song such as "Pussycat, Pussycat" in which at least one phrase is repeated at a different pitch level. Help them to understand that although the pitches are different, the patterns of the phrases are alike. In order to emphasize the similarities and differences between phrases, have one group sing the questions and another group or a soloist sing the answers.

As they work in small groups, help the children create a short melodic pattern. Then have them experiment repeating the pattern in various ways. Encourage them to use different pitches, tempos, rhythms, volumes, timbres, and the like while still maintaining a relationship to the basic pattern.

Review with the children the various ways in which a phrase may be varied throughout a composition. Then play for them a recording of a composition such as the second movement of Haydn's *Surprise Symphony* which is representative of the theme and variations form. Have the children indicate on a piece of paper the nature of the variation each time the theme is heard. Children may devise shorthand symbols such as *P* for change of pitch, *R* for rhythm, *T* for tempo, etc. At the end of the recording, have them discuss and compare their observations. As the recording is repeated, the children can evaluate their decisions. Draw their attention also to the ways in which contrasts are achieved melodically, rhythmically, and instrumentally.

*The purpose of the music often determines the form.*

After the children have become familiar with a number of folk or art songs and dances, help them to analyze the form of each. Lead them to recognize that a folk or art song usually consists of an introduction, and a refrain while a dance often contains a contrasting middle section.

Tell the children the story of a suite such as Prokofiev's "Lieutenant Kijé". After the children are familiar with the various parts, play for them the entire suite. Help them to recognize the relationship between the story and the music. Later, play for them a different work by the same composer such as the *Classical Symphony* helping the children to realize that he may use a different form according to his purpose—the suite to tell a story and the symphony to create a mood and illustrate the potential of the orchestra.

LEVEL III

*The schematic design of a musical composition may be analyzed and characterized.*

Using songs with which the children are thoroughly familiar, have them chart the structure of each song. Different shapes and or colors for each section will help the children identify emerging sequences. After a number of sequences have been charted, discuss them in relationship to the musical forms which they represent.

To foster understanding of the relationship between musical form and phrasing in performance, help the children identify phrases and sections in familiar songs by using letters, symbols, or colors. Then have them sing the songs as marked with particular attention to phrasing. Stress the importance of singing long melodic lines with adequate breath support. As the children gain in experience it will be necessary for them to mark only the most complex songs.

After the children have had many experiences with a variety of musical designs, help them create their own music according to specific forms. Using the theme of a favorite folk or popular song, have them work in groups to build a composition based on that theme. Encourage them to use a wide variety of vocal and instrumental sounds in composing according to selected forms such as: rondo, fugue, theme and variations, suite, etc. Children will find it necessary to utilize some form of notation for reference purposes. As each composition is completed to the satisfaction of the composers, tape it. Help the class to evaluate each performance and analyze the structure.

*Schematic designs of music are flexible.*

Have the children examine the notation for some songs in their texts to determine the basic structure of each. Then, selecting specific songs such as "Soldier, Soldier," "Heidi pupeidi" and "America the

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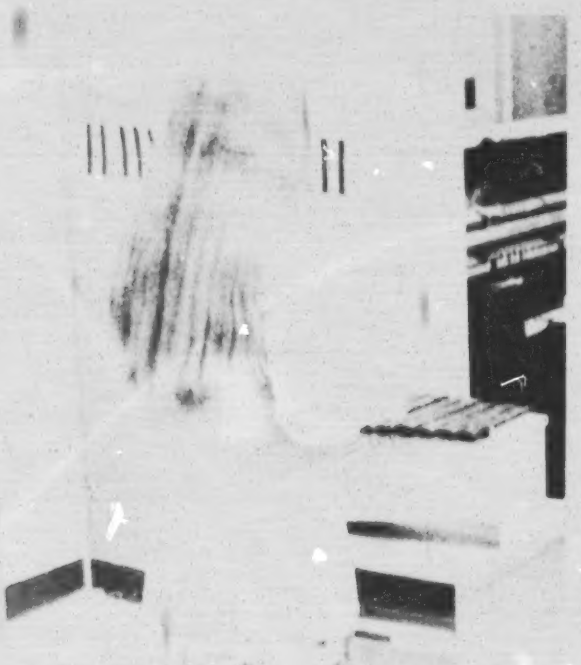
Beautiful," which are examples of ternary form and "Erie Canal" and "Old Joe Clark" which are examples of the binary form, discuss the differences between each set of songs. Help the children to discover that the designs within a form are flexible although individual characteristics of the form are preserved.

Provide many opportunities for the children to listen to music representative of a wide variety of forms and schematic designs including: suite, rondo, sonata, symphony, canon, fugue, and theme and variations. Encourage the children to express their reactions to the music. Help them to analyze the overall structures of the compositions and to identify the smaller elements of form such as binary, ternary, and repetition, and the more complex elements such as movement or piece. Draw particular attention to techniques such as bridging, improvisation, and free form which tend to obscure the patterns of traditional forms.



Invite the children to create their own rondo, fugue, theme and variations, or sonata allegro forms. Divide the class into groups and ask each group to plan a section. Before they begin to work they will need to agree on an overall design. Help them to determine the meters to be used, the length of each section, the instruments or voices to be used for each section, and some techniques which may be used to add variety. After each group has completed its section, tape it and organize the taped segments into a completed composition. Play the complete tape for evaluation and analysis. If the children are particularly pleased with their efforts they may wish to practice performing it for an eventual presentation for peers and/or parents.

*The design of a musical composition is often related to the culture and/or the historical period it represents.*

Excite the children's interest in famous western composers such as Bach, Gluck, Mozart, Haydn, Handel, and Beethoven by showing films, filmstrips, and listening to their music. Encourage those children with a special interest to research their favorites and share their findings with the rest of the class. Lead the children to discover that most of our traditional forms originated from roots in Western Europe. That this represents provincialism can be emphasized by providing numerous opportunities for the children to listen to and analyze music representing the past and present cultures of the Orient, India, Africa, South America, the Mid-East, South Pacific, Asia, etc.

Choose a demonstration team to prepare dances characteristic of a given period in history, a geographical location, or a particular ethnic group. Help the children to analyze the relationship between the art form and its origin. The demonstration group might also enhance the setting for its dance by sharing related art forms with the class. Examples of these might be visual art forms, literature, poetry, dress, and tradition. Comparisons drawn between these art forms will help the children comprehend the interrelationships between art forms and historical periods, geographical locations, and ethnic cultures.

## EVALUATING CHILDREN'S GROWTH—FORM

| AT THE COMPLETION OF LEVEL I MOST CHILDREN SHOULD BE ABLE TO: | AT THE COMPLETION OF LEVEL II MOST CHILDREN SHOULD BE ABLE TO: | AT THE COMPLETION OF LEVEL III MOST CHILDREN SHOULD BE ABLE TO: |
|---|---|---|
| *Recognize that music consists of organized sounds and silences.* | *Recognize that the form of a composition is often dependent upon the way repetition is used (binary, ternary, rondo, fugue, theme and variations).* | *Recognize that the form of a musical composition may be dependent upon the melodic or harmonic devices used (introduction, coda, cadence, interlude).* |
| *Recognize similar and contrasting sounds.* | *Utilize series of similar and contrasting sounds to create original compositions.* | *Utilize the principles of repetition and contrast in analyzing and composing musical selections.* |
| *Give a plausible imitation of a variety of musical and environmental sounds.* | *Imitate on a variety of classroom instruments and or vocally, a sequence of musical sounds which may constitute a phrase.* | *Illustrate an awareness of the importance of phrasing, breath support, and breathing practices while singing and performing on instruments.* |
| *Recognize simple melodic and rhythmic patterns in music.* | *Recognize that two or more independent parts may be combined in a musical composition (polyphony).* | *Perform an independent part while others sing or play another part.* |
| *Identify recurrence of simple musical ideas in a composition.* | *Identify overlapping repetitions in a composition (canon).* | *Illustrate an understanding of some of the larger musical forms such as sonata-allegro, sonata, symphony, suite, and those forms usually included in opera such as overture, aria, and recitative.* |
| *Realize that musical sounds may be used for an expressive purpose.* | *Understand that the purpose of the music often determines the form.* | *Identify and distinguish between the musics of other cultures as well as those of historical and contemporary western societies.* |
| *Recognize that a musical composition usually consists of more than one part.* | *Identify techniques for adding unity and variety to a composition (motive, phrase, sequence, verse, chorus).* | *Identify and utilize a wide variety of techniques for punctuating musical phrases (D.C., D.S., al fine, ‖: :‖).* |
| *Illustrate awareness of varying lengths of musical phrases.* | *Identify the characteristic form of unsophisticated music such as folk or art songs and be able to compose similar pieces.* | *Analyze and characterize the schematic design of a musical composition.* |

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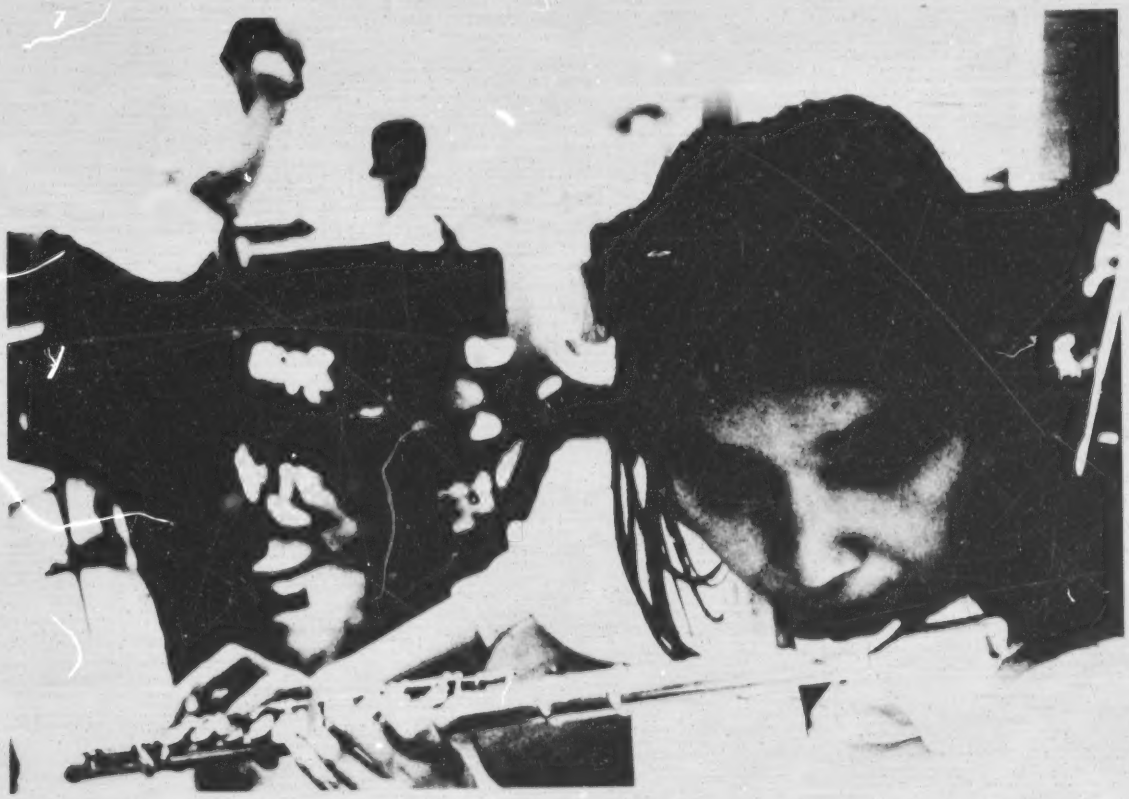
# EXPRESSION

All children in kindergarten through grade 6 should have a wide variety of experiences which will help them to develop expression concepts. The concepts, understandings, and activities suggested in the following pages are illustrative, not all inclusive.

It must be remembered that even though concepts relating to the various elements of music may be briefly isolated for exploration, genuine understanding is dependent upon the interrelationships between all of the elements.



## EXPRESSION CONCEPTS

### DIFFERENT DYNAMIC LEVELS ARE USED FOR EXPRESSIVE PURPOSES

#### Level I

Understandings:

*Sounds may vary from soft to loud.*

*A sound level may gradually or suddenly increase or decrease.*

*Most music includes a variety of softer and louder sounds.*

#### Level II

Understandings:

*Dynamic changes add variety and interest to a composition.*

*Dynamics may be notated and read.*

*There is a relationship between the form of a composition and the choice of dynamics.*

#### Level III

Understandings:

*A variety of techniques may be used to create dynamic changes in a composition.*

*There is a relationship between the historical period and cultural origins of a composition and its dynamic levels.*

### MUSIC MOVES AT VARIOUS RATES OF SPEED (TEMPO)

#### Level I

Understandings:

*Music may be fast or slow.*

*Tempo may be used to help create a feeling or mood.*

*Rate of speed may change within a composition.*

#### Level II

Understandings:

*The rate of speed of a composition is chosen for an overall expressive purpose.*

*Changing the tempo alters the composition.*

*There is a relationship between the form of a composition and the choice of tempo.*

*Rates of speed may be notated and read.*

#### Level III

Understandings:

*Tempo may help identify and characterize a composition.*

*There is a relationship between tempo and cultural and historical origins of music.*

### MUSICAL SOUNDS POSSESS DISTINCTIVE QUALITIES (TONE COLOR, TIMBRE)

#### Level I

Understandings:

*Different sound sources produce different sounds.*

*Sounds from any source may be changed by altering the use of that source.*

*Various tone qualities may be combined to produce a new effect.*

#### Level II

Understandings:

*There are basic relationships between similar sound sources.*

*The choice of sound sources helps to establish mood or feeling in a composition.*

#### Level III

Understandings:

*Tone colors of various sound sources may be combined in an infinite number of ways.*

*Physical characteristics of musical sounds may be analyzed and compared.*

*Musical texture may be determined by examining the score.*

## SUGGESTED ACTIVITIES

### DIFFERENT DYNAMIC LEVELS ARE USED FOR EXPRESSIVE PURPOSES

LEVEL I

*Sounds may vary from soft to loud.*

Provide many sound sources, both environmental and commercial, in different areas of the room. Ask the children to explore the sound sources and methods of producing both soft and loud sounds. After the children have had ample time for exploration, have each child demonstrate a method of producing both softer and louder sounds with the sound source of his choice.

Discuss the methods used to produce both soft and loud sounds such as hitting, scraping, plucking, blowing, shaking, snapping, etc. Encourage the children to use a variety of sound producing techniques on a single sound source. Be sure to help the children avoid confusion between low and high sounds and soft and loud sounds.

Discuss with the children life situations in which loud and or soft sounds would predominate. Then divide the children into groups and ask each group to compose a short rhythmic selection illustrating a soft or loud situation which has been discussed. Tape each selection for later playback and discussion. Lead the children to recognize variations in softness and loudness of sounds. Help them to realize that some sound sources are more appropriate for producing soft sounds and others for loud sounds.

*A sound level may gradually or suddenly increase or decrease.*

Ask each child to select a sound source to bring to the class circle. Have one child begin to play quietly and continue to play as one by one the others join in. One child might be selected as conductor to indicate when each of his peers is to join the ensemble. An easy way to help the children realize that a gradual increase in volume is taking place would be to tape the performance for later playback and discussion. A reverse procedure, starting with the full ensemble and gradually eliminating parts will serve to demonstrate the diminuendo.

Ask each child to choose a favorite sound source and demonstrate crescendo and diminuendo. Discuss the technique used with each source to make the sound louder and softer.

Teach the children to sing "Bingo" or an echo song with patterns which can be sung with contrasting degrees of volume. Help them to appreciate that varying the dynamics in the performance of a song enhances its overall effect and makes it more enjoyable.

Play a recording for the children such as Gould's "American Salute" which presents definite contrasts in dynamics. Encourage them to march to the music, emphasizing large bodily movements for loud sections and smaller movements for soft sections.

*Most music includes a variety of softer and louder sounds.*

Play a recording for the children which illustrates obvious gradations of dynamics, such as Grieg's "In the Hall of the Mountain King" or Dukas' "The Sorcerer's Apprentice." Have them use small circular hand motions to illustrate soft sections, gradually increasing the size of the motion to include the whole arm and even the body for louder sections. On a replaying of the recording, encourage the children to invent different bodily motions to imitate soft and loud sounds as they hear them.

Divide the children into groups. Ask each group to compose a piece which makes use of a variety of softer and louder sounds based on a theme such as "Watching a Parade." Provide an opportunity for each group to perform its piece for the class. Discuss ways in which changes in dynamics were achieved and alternate means which might have been used to achieve similar effects.

Teach the children to sing a traditional favorite such as "America." Encourage them to try singing different parts of the song at different dynamic levels. Help them to decide which rendition they prefer.

LEVEL II

*Dynamic changes add variety and interest to a composition.*

Using a favorite song, have the children sing it through at a constant dynamic level. Then, during a second rendition, have them vary the dynamics throughout. Discuss their resulting feelings. Help the children to recognize the relationship between dynamics and text, and dynamics and melodic contour.

## Expression

Teach the children a song such as "Deaf Woman's Courtship" in which the relationship between the text and dynamics can be emphasized. Discuss ways in which dynamics may be used to add more humor to the text. Encourage two children to sing the song as a duet, adding appropriate dramatic actions to support the choices of dynamics.

Play a recording of a composition such as the first movement of Beethoven's *First Symphony*. Help the children to recognize the uses of dynamic variations. Help them identify the use of crescendo to emphasize sequence, gradual change of dynamic level to move to a new section, and varying dynamic levels which serve to emphasize the principal theme.

*Dynamics may be notated and read.*

Discuss real life situations such as a parade, a carnival, a busy street, or an airport, which might be easily characterized through the use of various soft and loud sounds. Ask the children to work in groups composing pieces to represent situations of their choice, using soft and loud sounds as well as crescendo and or diminuendo. Have them invent ways to notate the dynamics so that others might also perform the compositions in a meaningful style. Discuss the use of notations devised by the children.

Draw on the chalkboard the symbols for crescendo and diminuendo. A relationship between these musical symbols and the mathematical symbols for "less than" and "greater than" can be drawn. Through discussion, elicit from the children what the musical symbols might imply. Then, add the symbols for very soft, soft, moderate, loud, and very loud. Help the children to distinguish meanings for each of the symbols.

Distribute a musical score on which some of the above symbols are found. Help the children to perform the music according to the indications of the symbols.

*There is a relationship between the form of a composition and the choice of dynamics.*

Using a song in simple form, such as "All Through the Night" (AABA) discuss with the children a choice of overall dynamic levels for performance. Lead them to identify clues in the text. After singing the song through once at a single dynamic level, have them examine the text and notation to determine appropriate variations in dynamics. Help them to recognize that more interest can be added to the performance by singing the B section at a higher dynamic level and by letting the music fade away at the end. Have the children look through their books to find other songs which might be performed in similar dynamic fashion and for songs which might require opposite dynamic treatment.

Play for the children a recording such as "Viennese Musical Clock" from Kodaly's *Hary Janos Suite* or the third movement from Beethoven's *Fifth Symphony* which illustrate dynamic contrasts related to the form of the composition. Ask a group of children to choreograph their impressions of the music. After the performance, have the total group analyze and evaluate it. Lead them to recognize the use of large, strong motions for the louder sections and small, light motions for the softer sections. Diagram the form of the composition on a line scale and relate the elements of the choreography as presented.

### LEVEL III

*A variety of techniques may be used to create dynamic changes in a composition.*

Play short excerpts for the children from a variety of compositions such as Haydn's *String Quartet in D Minor*, the "Minuet" from Schoenberg's *Suite for Piano, Opus 25*, Ginastera's "Invocation of the Powerful Spirits," from *Panambi* and Schuller's "Concertino for Jazz Quartet and Orchestra." Discuss with them the techniques used to provide dynamic variations. Elicit the use of types of instruments, variations within the instruments, accumulation and elimination, etc., as techniques for varying dynamic levels.

Discuss with the children the use of sound sources to illustrate real life situations such as the approach and departure of a thunderstorm, sleeping in a tent, or a birthday party. Encourage small groups to select favorite topics and develop compositions. Help them to develop notation which will enable others to perform

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their selections. Tape each composition and, on the playbacks, elicit the means used to produce various dynamic levels.

Teach the children to sing a song, such as "There's a Meeting Here Tonight" or "Old Joe Clark," which lends itself easily to experimentation with various dynamic levels for its different sections. Discuss the use of solo with chorus and other techniques for creating contrasting or changing dynamics. Provide an opportunity for different children to act as conductors who will explain their renditions and provide appropriate gestures for the performance. Encourage the children to state their preferences among the renditions.

*There is a relationship between the historical period and cultural origins of a composition and its dynamic levels.*

Review briefly with the children the historical development of western music. Then play recorded excerpts from three or more contrasting selections such as Handel's *Messiah*, a Haydn string quartet, and a Tschaikovsky symphony. Discuss the purpose and origin of each composition. Lead the children to recognize the relationships between the dynamic levels of the compositions and the traditional setting for performance; i.e., the church or cathedral, the drawing room, and the large symphony hall. Encourage them to explore the origins of other selections with which they may be familiar. Help the pupils realize that the environment for listening today is decidedly changed as a result of the availability of electronic amplification.

Whenever a new song is introduced, some of the discussion about it might include exploration of the origin of the music. Discussion of a variety of songs representing various historical periods and cultures will provide the pupils with extensive insights into the lives of other peoples. The dreams, hopes, aspirations, accomplishments, and disappointments of a people are reflected in their music. Understanding of the culture is essential to characteristic performance. Encourage the pupils to discuss the dynamics they will use in singing or otherwise performing the song. Representative selections might include a wide variety such as Grieg's "Fola, Fola Blakken," Humperdinck's "Children's Prayer," Woody Guthrie's "This Land Is Your Land," Ramos' "Alla en el Rancho Grande," "Tum Balalyka" (Jewish folk), "Down in the Valley, (Kentucky folk song), "Gambangan" (Balinese), and "O Come, O Come, Emmanuel" (plainsong).

## MUSIC MOVES AT VARIOUS RATES OF SPEED (TEMPO)

### LEVEL I

*Music may be fast or slow.*

Play a slow pattern on a rhythm instrument. Ask the children to move around the room at the rate of speed indicated. Then play a much faster pattern and ask the children to respond accordingly. Through discussion determine that they understand the meaning of the terms slow and fast. Later, various children may be given the opportunity to produce slow and fast rhythmic patterns for the other children to dramatize.

Ask the children to explore various sound sources for the purpose of producing slow and fast sounds on each. Provide each child an opportunity to demonstrate his sound source.

Teach the children to sing two songs with contrasting tempos such as "I Got Shoes" and "Row, Row, Row Your Boat." Help them to recognize the difference between the tempos of the two songs. It may be helpful to have the children move as they sing.

*Tempo may be used to help create a feeling or mood.*

Ask the children to name some animals which move slowly and some which move quickly. As each animal is named, have a child imitate his impression of the movement of the animal on a rhythm instrument. Encourage the children to comment freely about the imitations.

Have the children respond to songs and recorded selections of various tempos. Encourage them to discuss how they feel when a brisk march is played. Contrast this with their feelings when listening to Brahm's "Lullaby" or "Ase's Death" from Grieg's *Peer Gynt Suite.*

Have the children bring in pictures whose themes incorporate action. Have them work in small groups to create musical compositions to accompany the action in the pictures. Discuss with the children techniques used to produce fast and slow sounds in order to establish the feeling or mood created.

*Rate of speed may change within a composition.*

As the children are working in small groups, ask them to improvise expressions of situations which require both slow and fast sounds. Each group should be given an opportunity to tape its composition for later playback and discussion. Comments might be elicited about the effectiveness of contrasts between slow and fast and whether or not the sounds chosen presented the true mood and feeling of the situation.

Play for the children a recording such as "American Salute" by Gould, "Fugue and Chorale on Yankee Doodle" by Thomson, Strauss' "Till Eulenspiegel's Merry Pranks," or excerpts from the "Adagio and Allegro" of Mozart's *Divertimento in B Flat.* Ask the children to indicate by silent signals when they recognize changing tempos.

Involve the children in imaginative experiences where they portray well known situations such as a plane, train, or automobile starting, speeding up, slowing down, and stopping. These situations can be used to help them understand the meaning of tempo. They might also dramatize songs such as "Little Red Caboose" and "New River Train" which can be used to emphasize acceleration and deceleration.

### LEVEL II

*The rate of speed of a composition is chosen for an overall expressive purpose.*

Have the children examine the text for two contrasting songs such as "Race You Down The Mountain" and Humperdincks' "Evening Prayer." Help them to determine the tempo at which each would be sung. Allow them to experiment with various tempos before determining that which is most appropriate for each.

Play a recording for the children such as "Skater's Waltz" in which the tempo is very closely related to the subject. Help them to recognize this relationship. Then solicit other types of selections in which the tempo is closely related to the purpose or function of the music such as a march, a polka, or a lullaby. Encourage the children to bring recordings to class which demonstrate their conclusions.

Divide the class into small groups. Ask each group to think of a situation in which both slow and rapid movements would occur. Then have them create a short musical composition to convey this situation.

Tape each selection as it is completed. Play back and discuss.

*Changing the tempo alters the composition.*

Have the children sing a well-known lullaby at its usual tempo. Speed up the tempo considerably for a second rendition. Encourage free discussion about the children's reaction. Then play a musical follow-the-leader game changing tempos of familiar songs from slow to fast and fast to slow. Elicit comments about the awkwardness of changed tempos such as a very slow march or a very fast waltz.

Have the children work in small groups experimenting with familiar melodies at different tempos to prepare for a musical guessing game. Then have each group present its favorite melody at a decidedly different tempo as the rest of the class tries to identify the melody.

Play a recording for the children such as "In the Hall of the Mountain King," which uses the same theme at different tempos. Have the children comment about the overall effects of the different tempos.

*There is a relationship between the form of a composition and the choice of tempo.*

Help the children identify songs, such as "Stodola Pumpa" and "Out In The Forest," which consist of two or more contrasting sections with changing tempos. Encourage them to chart the forms of these songs and show relationships between tempo and form.

Encourage individual children to bring favorite recordings to class. As the group listens to the recordings, help them to become aware of the structures of the compositions with special emphasis on related tempo changes. This might provide a good opportunity for comparisons between the structures of contemporary favorites and those of more traditional forms such as theme and variations, suite, overture, and symphony.

*Rates of speed may be notated and read.*

Ask the children to examine several songs in their texts. Draw their attention to terms, such as quickly, slowly, vigorously, and gently, which indicate the tempo desired by the composer. Also have them note the location of these words. Discuss the meanings of the terms in relation to the desired rendition.

Children who take special vocal or instrumental lessons might be asked to bring in scores which use terms other than those already discovered. Discuss the tempo indicators with the children pointing out that they may often appear in a foreign language. The help of individual children who are familiar with particular terminologies might be enlisted to help interpret those terms which are strange to the class as a whole.

Encourage children to use tempo indicators as they create their own compositions. Help them to devise as precise terms as possible such as very slowly, not too fast, briskly, majestically, etc.

LEVEL III

*Tempo may help identify and characterize a composition.*

Play recordings of two contrasting selections such as "Ase's Death" from Grieg's *Peer Gynt Suite* and Smetana's "Dance of the Comedians" from the opera *The Bartered Bride*. Ask the children to concentrate on the tempo of each composition in relation to the music as a whole. Then have them discuss their impressions of the music and compare the consensus with the true intents of the original composers. Help the children understand that tempo is a basic clue to identifying and characterizing a composition.

Have the children think of various situations in real life for which they might like to provide a musical accompaniment. Encourage each child to think of a situation which might call for a fast moving accompaniment and of one which would require slower music. Catalog the responses for future reference. These suggestions might eventually be used as the basis for original compositions using a variety of environmental, vocal, and instrumental sounds.

*There is a relationship between tempo and cultural and historical origins of music.*

Teach the children a number of dances characteristic of a particular cultural background such as "Zudie-O," "I'm Going Away To See Aunt Dinah," and "Daniel" from the Afro-American heritage. Help them to recognize the similarity of tempo between these dances. Then divide the class into groups with each group investigating dances of other cultures such as Irish, Israeli, Italian, Japanese, etc. Provide an op-

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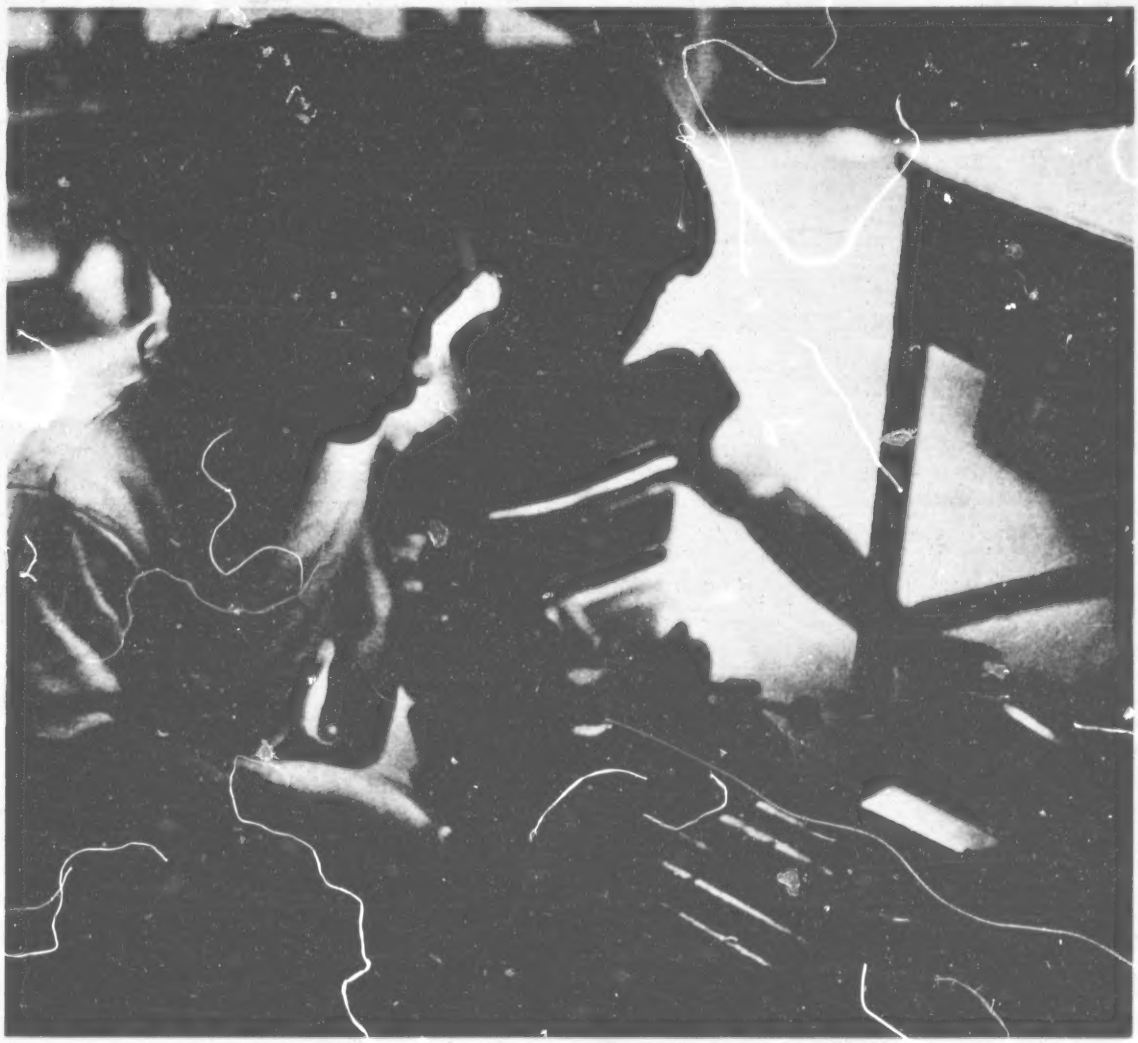
portunity for each group to demonstrate its findings. Then lead the children to generalize about tempos characteristic of cultures.

Provide a variety of listening experiences so the children can compare tempos of various historical periods and cultures. A start might be made with representative works of Mozart, Haydn, and Beethoven. These might be compared with earlier works such as the plainsong, ballad, and madrigal. Comparisons might also be made with more recent works, such as those of Stravinsky, Bartok, and Milhaud and contemporary music, such as that composed for the electronic medium.

Review with the children some of the terms used to indicate tempo with which they may be already familiar. List these on the chalkboard and help the children to categorize them according to language. Lead them to recognize that, aside from English, Italian is the most common terminology used to describe tempo. Through discussion, help them to realize that the common use of Italian evolves from the fact that most Western music styles had their beginnings in Italy. Compare the Italian terms such as lento, andante, allegro, presto, etc., with their counterparts in other languages.



## MUSICAL SOUNDS POSSESS DISTINCTIVE QUALITIES (TONE COLOR, TIMBRE)

### LEVEL I

*Different sound sources produce different sounds.*

Ask the children to explore around the room for different sound sources. Have each child bring one or two favorities to the discussion circle. If the source is not portable, the child should sit in the circle and return to the source when it is his turn to demonstrate. Provide an opportunity for each child to display his sound source and perform his sound. Have the group freely react to the characteristics and possible uses of each sound. Encourage children to bring from home objects which produce interesting sounds.

Discuss the story of "The Three Bears." Demonstrate the huskiness of Papa Bear's voice with either deep vocal sounds or an instrument. Have the children suggest sounds for Goldilocks, the Baby Bear, and Mama Bear. Encourage the children to look for other stories and to plan suitable sounds for the characters in each story. Ask the children to bring in recordings which use musical sounds to help tell a story and make it more exciting and interesting. Help the children begin to recognize characteristic uses of musical sounds.

Ask the children to hold their hands to their throats while they experiment humming, singing, and speaking. Have them describe what they feel. Introduce the word "vibrate." Next have the children work in pairs exploring a variety of instruments such as the drum, the strings of a piano, violin, or guitar, and a cymbal. Have one child produce a sound while the other places his hand near and then on the instrument to discover what is vibrating. Help the children to recognize that sound is produced by vibrations which may be observed.

Take the children on a tour of the school and its surroundings. Help them to observe many sounds and discuss the vibrating sources. Tape several different and interesting sounds. Later, as the children listen to the tape, help them to identify the sounds and their sources.

*Sounds from any source may be changed by altering the use of that source.*

Place a variety of classroom instruments and other sound sources which may be played by striking, in the center of the discussion circle. Have the children experiment using a variety of methods to produce the sound. They might use different kinds of beaters, different parts of the hand, or they might strike different parts of the sound source. Help the children to discover that a wide variety of sounds may be obtained from the same sound source by changing techniques. To further clarify this, have the children experiment bowing and plucking string instruments.

Assemble a variety of instruments such as a bell, a cymbal, a large drum, and a triangle which have the potential for vibrating a relatively long period of time. Use a stopwatch while the children experiment producing various lengths of sound. A game might be initiated in which the goal would be to discover which child can produce the longest sound and which the shortest. Discuss the techniques used for producing each.

Choose an individual child to recite a familiar nursery rhyme such as "Baa, Baa, Black Sheep," "Little Bo-Peep," or "Hickory, Dickory, Dock." Then have the same child sing the usual melody for that rhyme. Discuss the two renditions with the group. Help them to realize that we may use our voices in different ways to produce different effects. Elicit other ways to alter the sound of the human voice such as by whispering, shouting, and imitating.

*Various tone qualities may be combined to produce a new effect.*

Tape record the class singing a favorite song without accompaniment. Then, for purposes of comparison, repeat the same song with accompaniment. As they listen to the playbacks, encourage the children to compare the two renditions.

Teach the children a song, such as "See-Saw, Margery Daw," "Ha, Ha, This-A-Way," or "I'm Tall, I'm Small," which requires no more than two chords, tonic and dominant, for its accompaniment. After it has been sung without accompaniment, have a child play on a melody instrument the single tonic and dominant notes in the appropriate places. Later, other instruments such as the triangle, woodblock, and finger cymbals can be added to the accompaniment. Each time a new instrument is added, discuss

with the children the new effect which is produced and ideas they may have for further enhancement of the performance.

Sing or play for the children a verse of a song, such as "Who Will Come With Me," which obviously inspires movement. Discuss ways to move to the music. By adding a large drum for the steady beat and cymbals for the accented beats the melody might appear to lend itself best to a march. Then discuss other possible ways of moving to the melody such as skipping, hopping, or skating. Have the children experiment with different types of accompaniment which would be most appropriate for these movements.

LEVEL II

*There are basic relationships between similar sound sources.*

Assemble the children in a circle and ask them to consider the sound of a dripping faucet. Discuss particularly the factors which determine the sound of the drip. Then have each child find a sound source which could be used to express his conception of the dripping sound. After each child has had an opportunity to perform and describe his sound, draw the children's attention to the similarity of the sound sources used.

Elicit from the children different types of sound sources, such as: bells, bottles, vibrating strings, wooden materials, drums, shakers, cans, etc. As each type of sound source is mentioned, ask a child to find an example and place it in front of the group. As the instruments are demonstrated, have the children classify them according to sounds which are high, low, soft, loud, relaxing, exciting, or other categories of their choosing. Then have the children search for other sound producers which will fit each category. When the categories have been established, have the children reevaluate them.

Have a number of children who take lessons on a variety of conventional instruments, perform for the group. Encourage the children to discuss their impressions of the tone color of each instrument and, with the assistance of the performers, determine the vibrating source. Lead them in classifying the instruments as brass, woodwind, string, or percussion.

Once the children have been introduced to conventional instruments help them to associate characteristic sounds with each instrument. Have them close their eyes while a series of tones is played on a particular instrument and identify each instrument by its sound. Later, have the children identify the various instruments by their sounds as heard in recordings. Pictures of the instruments may be used to help in this association. A similar activity involving recordings which include vocal sounds might be used to help the children classify types of voices.

*The choice of sound sources helps to establish mood or feeling in a composition.*

After selecting a topic, such as the tiger in his natural habitat, ask the children to find sound sources which would represent their conceptions of the sound and mood. Provide an opportunity for individual children or small groups to present their impressions. Discuss and evaluate the mood and feeling established in each presentation. Then have the children work in pairs and small groups to develop short compositions which portray the activities and sounds of a specific setting such as the circus. After each performance, help the children evaluate the appropriateness of the choices of sounds.

Have the children help create a list of terms to describe contrasting moods or feelings. Then have them work in pairs choosing sound sources to depict their choices of moods or feelings. Tape each set for playback and discussion. Discussion topics might include appropriateness in choice of materials, effectiveness of organization, and use of contrasting properties of sounds.

Play for the children recordings of descriptive selections such as Smetana's "Dance of the Comedians," Saint-Saens' "Carnival of the Animals," Dukas' "The Sorcerer's Apprentice," and Prokofiev's "Peter and the Wolf." Elicit from the children the composer's use of specific instruments to create certain effects or to portray certain characters. The children might enjoy selecting and defending their choice of substitutes for the composer's preferences.

LEVEL III

*Tone colors of various sound sources may be combined in an infinite number of ways.*

Divide the class into small groups, each of which will be assigned the same combination of classroom instruments. Allow each group a period of time to create a

composition based on a theme of its choice. As each piece is completed, have the group responsible for it perform it for the class. Encourage the children to react to each composition noting different ways in which the instruments are combined to present the themes.

Play an excerpt from a recording, such as Saint-Saens' "Bacchanale" from *Samson and Delilah*, which features solo segments for an instrument with a distinctive tone quality. Elicit from the children their reactions to the contrasts between the sound of the solo instrument and that of passages for the larger ensemble. These may be compared with familiar textures in fabrics, paintings, and other art media. Recordings of works by Rimsky-Korsakov and Berlioz also provide excellent examples of a wide variety of orchestral tone colors.

Starting with a solo voice singing a familiar melody such as "This Land Is Your Land," have the children experiment with different methods of enriching the piece through accumulation. Encourage them to add a voice in the form of a round or canon or by adding an appropriate partner song. Another approach might be harmonization with thirds and or sixths, gradually adding more voices and an accompaniment to the ensemble. To further the children's recognition of the broad potential of tonal combinations, afford them opportunities to listen to recorded selections which highlight sections of a mixed chorus, orchestra, band, small ensembles, individual voices, and or instruments.

Invite a junior or senior high school choir, orchestra, or band to give a demonstration concert. Ask the conductor to be sure to include time for each section of the ensemble to demonstrate its particular tone quality and examples of combinations of blends.

*Physical characteristics of musical sounds may be analyzed and compared.*

Pass tuning forks among the children for experimentation. Encourage them to set the forks in vibration by striking on a soft surface such as the hand or knee and then listen to the sound and feel the vibrations. Then have them observe what happens when the vibrating prongs are lightly submerged in a container of water. As an introduction to the principle of resonance, have them observe the effect of touching the base of a vibrating tuning fork to a desk or table top.

Have the children work in small groups to investigate the method of tone production on a stringed instrument such as the guitar or violin. Lead them to discover that diameter, length, and tension all affect pitch. Temporary removal of the bridge can be used to demonstrate resonance.

Provide a variety of devices for experimentation in sound production. These might include woodwind, brass, and percussion instruments as well as informal instruments such as bottles and glasses. Guide the children to determine how the sound is produced and what factors affect pitch and resonance.

Borrow a stroboscope from the high school physics department. Allow the children ample opportunities to experiment with a variety of sound producers while observing the patterns of fundamentals and overtones. Help them to discover that tone quality is dependent upon relative presence and absence of partials.

*Musical texture may be determined by examining the score.*

Have the children look through their books for songs with two or more vocal parts. Guide them in examining these songs to compare the melodies of the parts and in making basic assumptions about the texture. As the songs are then sung, they should be taped so the children can later check out their assumptions.

Provide the children with full scores, including accompaniment, of some songs they will be learning to sing. Elicit comments about the texture they will expect to experience upon performing the song. Typical observations might be the light, moving accompaniment for a song such as "Wells Fargo Wagon" and a rich, full texture for a hymn such as "Now Thank We All Our God."

Working with the school band or orchestra director, make a tape of a selection in preparation for performance. Then borrow the conductors score and make overhead transparencies of portions for the children to observe while listening to the tape. Encourage the children to verbalize about the observations which help them anticipate the texture.

## EVALUATING CHILDREN'S GROWTH—EXPRESSION

| AT THE COMPLETION OF LEVEL I MOST CHILDREN SHOULD BE ABLE TO: | AT THE COMPLETION OF LEVEL II MOST CHILDREN SHOULD BE ABLE TO: | AT THE COMPLETION OF LEVEL III MOST CHILDREN SHOULD BE ABLE TO: |
|---|---|---|
| *Identify, aurally, sounds which are softer or louder.* | *Identify changes in dynamics used for an expressive purpose.* | *Identify and utilize a variety of techniques to create dynamic changes in performing and composing music.* |
| *Recognize that most music consists of combinations and sequences of softer and louder sounds.* | *Identify musical symbols which are commonly used to indicate crescendo, diminuendo, and gradations in volume from very soft (pp) to very loud (ff).* | *Utilize a wide variety of symbols to indicate and interpret levels of volume in music.* |
| *Recognize the dynamic potentials of various sound sources.* | *Recognize a relationship between the use of dynamics and the form of a composition.* | *Identify and utilize dynamic levels which reflect historical and cultural influences.* |
| *Respond aurally and kinesthetically to fast and slow tempos.* | *Identify rate of speed with the purpose, design, and function of a musical composition.* | *Use knowledge of tempos to help identify and characterize a composition.* |
| *Recognize a basic relationship between tempo and mood in music.* | *Recognize that changing the tempo alters the composition.* | *Recognize a relationship between tempo and cultural and historical origins of music.* |
| *Recognize that rate of speed may change within a composition.* | *Utilize acceptable tempo indicators in notating and reading music.* | *Illustrate an understanding of common tempo indicators used in the music sung, played, responded to and listened to.* |
| *Differentiate between familiar sounds.* | *Classify sound sources according to their timbres.* | *Utilize knowledge of sound sources to discriminate the wide variety of possible tonal combinations.* |
| *Recognize that sounds from any source may be changed by altering the use of that source.* | *Identify and utilize a variety of techniques for altering the tone color of individual voices and instruments.* | *Analyze and compare physical characteristics of sounds.* |
| *Recognize that a new effect may be created when tone qualities are combined.* | *Recognize that sound sources may be selected to help establish a mood or feeling in music.* | *Make assumptions about musical texture by examining the score.* |

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# STYLE

Musical style results from a particular combination of several elements of music. Although each element can be isolated for study, they are combined to express musical ideas or feelings. No single element can determine style.

All children in kindergarten through grade 6 should have experiences which will help them to distinguish musical style. Exposure and study should include a wide variety of music representative of different cultures and eras. The concepts, understandings, and activities suggested in the following pages are illustrative, not all inclusive.

## STYLE CONCEPTS

### THERE ARE STYLES OF MUSIC WHICH MAY BE CHARACTERIZED ACCORDING TO HISTORICAL PERIODS AND CULTURES

#### Level I

Understandings:

*There are many different styles of music.*

*Musical style is governed by function and purpose.*

#### Level II

Understandings:

*Styles of composition may be compared and contrasted.*

*It is the unique organization of elements that creates a particular musical style.*

*Clues to the origins of a piece of music may be determined by its style.*

#### Level III

Understandings:

*Analyzing the elements of a composition helps us to determine its style.*

*The style of a piece of music is somewhat dependent upon the sound sources available.*

*Music has a long history of development.*

### MUSICAL STYLE MAY BE IDENTIFIED AS MODE OF PERFORMANCE

#### Level I

Understandings:

*Different people may perform music in different ways.*

#### Level II

Understandings:

*Unique styles of performance may be applied to music.*

*Styles of performance may be dependent upon sound sources available to the performer.*

#### Level III

Understandings:

*There is a mode of performance best suited to the original intent of the composer.*

*Individual style is dependent upon personal interpretation of the composer's intent.*

## SUGGESTED ACTIVITIES

### THERE ARE STYLES OF MUSIC WHICH MAY BE CHARACTERIZED ACCORDING TO HISTORICAL PERIODS AND CULTURES

LEVEL I

*There are many different styles of music.*

Throughout the year, teach the children a wide variety of songs from many different sources including folksongs from many lands, representative composed songs, singing games, hymns, spirituals, and marches. As each song is learned, help the children to identify its style. Encourage free discussion and provide an opportunity for individuals to express preferences and particular reasons, if any, for them. Opportunities might also be given for individual children to teach the class songs that they have learned at home. This would provide a good opportunity to relate foreign language, religious, and ethnic oriented songs to cultural backgrounds.

Encourage the children to move as they listen to recordings representing different styles of music. A march such as Goldman's "Children's March" and a dance such as the "Minuetto" from Mozart's *Divertimento No. 17* provide easily discernible contrasts. Help them to recognize that the style of the music strongly influences their choice of movement.

*Musical style is governed by function and purpose.*

Throughout the year provide for the children listening experiences which represent a wide variety of styles. Contrasting and comparing various styles will help the children become aware of different types of music. For example, the children will enjoy recreating the story which prompted Prokofiev's "Peter and the Wolf." They will also enjoy the mental pictures painted by a descriptive selection such as Saint-Saens' "Carnival of the Animals." A stirring march such as Sousa's "Semper Fidelis" will evoke imagery of a considerably different nature. In each case, help the children to express relationships they see between the style of music and its function.

Divide the class into groups. Have each group select a familiar favorite nursery rhyme and create a musical accompaniment for it. As each group presents its nursery rhyme, elicit comments from the class about the appropriateness of the style of the accompaniment.

Using two songs of contrasting styles, such as a game song and a lullaby, have one group sing while the other group dramatizes it. Help the children to match the presentation of each song to its intended function.

LEVEL II

*Styles of composition may be compared and contrasted.*

Play for the children a composition by a contemporary electronic composer such as Milton Babbitt or Gunther Schuller. Elicit from the children clues which helped them to identify it as a modern composition. Write on the chalkboard the items mentioned, such as: no easily discernible melody, rapidly changing timbres, lack of regularly occurring accents, complex rhythms, and unique or unusual harmony. Help the children compare this criteria with any favorite traditional composition.

Help groups of children research and prepare audio and visual presentations on two clearly defined musical styles. Help them to distinguish utilization of the elements and the influence of the historical and cultural environment on the composers. Preferences among members of the class may bring about an extension of this activity.

*It is the unique organization of elements that creates a particular musical style.*

Have the class work in groups to compose short, original compositions. Allow each group to choose a particular musical style or culture to illustrate, such as African, Oriental, Indian, or a waltz, a march, jazz, etc. Guide the children to make use of a variety of appropriate sound producing devices. Encourage them to notate their compositions as they work. Tape each completed selection and, after each performance, elicit the use of the various elements in creating a particular style. Lead the children to recognize that it is the unique organization of rhythm, melody, harmony, form, and expressive elements which helps us recognize particular styles.

## Style

Play for the children a recording of music typical of a particular culture such as African. Elicit clues which help identify this particular style. Examples might be the use of combined melodies to provide harmony, strong basic rhythm, improvisation, and use of the voice to imitate sounds of nature and other instruments. Comparisons with typical music of other cultures might be made.

*Clues to the origins of a piece of music may be determined by its style.*

Play recordings of selections by two composers representing basically the same period in musical history. Some typical examples might be Sibelius' "Karelia Suite" and Chabrier's" "Espana Rhapsody." In each case, the composer received his inspiration from the geography, the culture, and the people of a particular area of the world. Yet each presents a vivid musical picture quite unlike the other. Without specifically identifying either area, help the children select musical clues to provide for themselves mental images of the locales and the people used as subjects by the composers. Extent of the investigation and degree of the involvement can be governed by the amount of interest generated. For some groups a quite sophisticated approach might be initiated.

Have groups of children learn folk dances representing a variety of ethnic origins, such as "The Old Brass Wagon" (square dance), "The Ninepenny Fidel" (Irish jig), and the "Sandy Ree," (Afro-American). Invite each group to perform its dance for the class. After each performance, encourage free discussion about the close relationships between the style of the music, the style of the dance, and the cultural characteristics of the people represented. Pupils who know other ethnic dances might be invited to teach them to groups of their peers after which similar musical relationships to these cultures might be explored.

If a dance step is known but the accompaniment is not available, pupils might draw upon their knowledge of the elements of music to devise an original accompaniment. Each such effort should be given a performance. Other pupils might then comment on the appropriateness of the accompaniment which has been provided and make suggestions for changes.

LEVEL III

*Analyzing the elements of a composition helps us to determine its style.*

After the children have had a wide variety of experiences listening to and performing music representing various cultures and historical periods, help them further develop analytical skills. Have the children work in interest groups to practice analyzing, in depth, examples of specific types of music. A chart such as the following may serve as a guide:

| Style | Rhythm | Melody | Harmony | Form | Expression |
|---|---|---|---|---|---|
| Oriental | | | | | |
| Indian | | | | | |
| American Indian | | | | | |
| African | | | | | |
| Baroque | | | | | |
| Jazz | | | | | |
| Hard Rock | | | | | |
| Folk Rock | | | | | |
| Etc. | | | | | |

As each group determines characteristics peculiar to the style it is studying, help the children list their findings in abbreviated form. Such a chart may serve as a basis for comparisons of styles as well as reinforcement of understandings related to each element.

*The style of a piece of music is somewhat dependent upon the sound sources available.*

Have individuals or small groups of children gather instruments (or illustrations of them) which are typical of an historical period or cultural identity. After the individuals or groups have presented the objects of their research, encourage free discussion about the dependence of musical style on available sound sources. "Words, Sounds, and Pictures About Music," K-6 and 7-12, contain resource listings of books, records, films, and filmstrips which might be used to stimulate and to sustain the discussion.

*Music has a long history of development.*

Discuss with the children the historical and cultural influences on music. Ask individuals or small groups of pupils to choose an historical period for music re-

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search. Help them collect recordings, manuscripts, pictures, films, filmstrips and other related realia to develop a presentation. "Words, Sounds, and Pictures About Music," K-6 and 7-12, will be useful resources for the teacher's suggestions of available materials. Opportunity might be provided to allow for the sharing of outstanding presentations with other groups and classes.

Encourage individuals or small groups of children to research the development of an instrument or a family of instruments, or a musical form or style such as the symphony or opera. Help them collect pictures, make drawings and models, or even find recordings of early examples to display the results of their research.

Start early in the year to develop a musical time line. As the children experience music from different eras, notate each on the time line in relation to appropriate historical happenings. Encourage the children to compare their impressions of the relationships. It may be convenient as the chart grows to color code the various entries and to include other areas such as literature, math, science, etc. As music has been common to man since the beginning of recorded time, make certain the time line extends from the pre-Christian era to the present, even though very early entries may be limited in number.

Discuss what is meant by the term "electronic age." Have the children name some of the electronic machines and devices people use or have in their homes. Set up a display of modern sound sources such as a doorbell, an auto horn, an electric guitar, and a siren. Provide an opportunity for the children to experiment with these sound makers. Lead them to recognize that electronic music is an attempt to communicate a musical idea through a modern and relevant media. Help them to compare this with the available sound sources of an earlier age such as the Baroque or Classical eras.

## MUSICAL STYLE MAY BE IDENTIFIED AS MODE OF PERFORMANCE

### LEVEL I

*Different people may perform music in different ways.*

After the children have learned to sing a song such as "Jingle Bells," or "Oh, Susanna," provide an opportunity for them to devise unique accompaniments. Have them work in small groups freely choosing sound sources to accompany the melody. Provide an opportunity for each group to perform its version. Through discussion of each performance, help the children recognize the differences in style and express their preferences.

Discuss with the children the difference in effect when any song is sung by the teacher, by individual children, by groups of children, by a father or mother, etc. Help the children to compare different recordings of the same selection.

### LEVEL II

*Unique styles of performance may be applied to music.*

Ask a piano student to play for the class a simple melody. Then have him experiment with different styles of performance. Encourage the class to freely react to each rendition. Discuss the appropriateness of each style to the nature of the melody.

Select some songs which lend themselves easily to division between full group and soloist, such as "Bound for The Rio Grande," "The German Band," and "Tinga Layo." Each time the song is sung encourage a soloist to individualize his performance. Recording the renditions will facilitate comparison of styles and interpretations.

Select a well-known song which appears in two or three different books. Have the children sing each version with the accompaniment and in the manner specified. Encourage them to compare all aspects of each version and justify any preferences. Stimulate the children to suggest other ways of dressing up each selection.

*Styles of performance may be dependent upon sound sources available to the performer.*

Play for the children a recording such as "Switched On Bach" which is an electronic version of traditional music. After the children have reacted to this, play a recording of the original composition. Encourage free discussion of the differences and similarities relating them to the available sound sources of the past and present. Provide opportunities for the children to listen to and analyze recordings of music from different eras and cultures.

Help the children to identify the principal theme of a composition, such as Purcell's "Trumpet Tune" or Mozart's *Quartet No. 10 in C Major,* which has a relatively simple melody. The melodic line may be written on the chalkboard staff for easy reference. Then have the children work in groups using classroom instruments, formal instruments, and voices to produce arrangements of compositions based on the theme. Children performing on formal instruments may need help in transposition. After each group has had an opportunity to perform, help the children to recognize that the style is somewhat dependent upon the sound sources available to each group.

### LEVEL III

*There is a mode of performance best suited to the original intent of the composer.*

Play for the children a recording of a composition written for a specific combination of sound sources, such as a Sousa march for band. Elicit from the children comments about the composer's intent. Then play the same composition on the piano or as recorded with other sound sources. Help the children to recognize the difference in overall effect.

As each new song is introduced, help the children identify the intent of the composer. Lead them to examine the text, melody line, rhythm, harmony, form, and expressive symbols to discover clues to the style in which the song should be presented.

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*Individual style is dependent upon personal interpretation of the composer's intent.*

Ask the children to bring to school recordings of the same song performed by different artists such as "Live With Me" by Chuck Berry and also by The Rolling Stones, "Cherish" by David Cassidy and by The Association, or any two recordings of a currently popular song. Have the children listen to and compare the recordings. Help them to recognize how different artists treat the musical elements to establish an individualized interpretation. Further investigation of artistic styles will help the children to identify those traits of performance which distinguish the unique styles of various popular and traditional artists.

Discuss with the children the development of the Broadway musical. Then play for them a recording such as *Oklahoma* or *The Sound of Music*. Elicit comments about the relationship between the story line and the style in which particular songs are presented. Then have the children work in groups to devise dramatizations of songs found in their text or other song books. After each group has presented its selection, help the children to recognize how their interpretation of a particular song is reflected in the style of performance.

## EVALUATING CHILDREN'S GROWTH—STYLE

| AT THE COMPLETION OF LEVEL I MOST CHILDREN SHOULD BE ABLE TO: | AT THE COMPLETION OF LEVEL II MOST CHILDREN SHOULD BE ABLE TO: | AT THE COMPLETION OF LEVEL III MOST CHILDREN SHOULD BE ABLE TO: |
|---|---|---|
| *Identify common styles of music such as marches, dances, hymns and spirituals, songs, singing games, and program music.* | *Distinguish basic differences between contemporary, traditional, and non-Western musics.* | *Utilize their knowledge of historical and cultural influences to identify and create music of characteristic styles.* |
| *Provide appropriate movement or dramatization for various styles of familiar music.* | *Recognize the basic utilization of the elements of music in creating various styles of music.* | *Determine the style of a composition through analysis of its elements.* |
| *Sing familiar songs in appropriate fashion.* | *Illustrate the mode of performance best suited to the original purpose or function of a composition.* | *Apply an individual style to musical performance as well as illustrate alternate interpretations of a piece or composition.* |
| *Provide simple accompaniments for familiar music of various styles* | *Create music to illustrate characteristic styles.* | *Communicate a musical idea through utilization of combinations of musical elements.* |
| *Express relationships between the purpose or function of music heard, sung, or played and its style.* | *Make some basic inferences about musical style by examining the text and score.* | *Identify the purpose or function of a composition through examination of the text and/or the notation.* |
| *Create combinations of sounds to characterize common styles of music such as marches, dances, hymns and spirituals, songs, singing games, and program music.* | *Recognize the influence of historical and cultural environment on the styles of musical compositions they perform or listen to.* | *Associate use of specific sound sources with music representative of particular periods and cultures.* |
| *Express reactions to the differences in effect when the same music is performed by different instruments or voices.* | *Recognize that styles of music have been influenced by sound sources available to the composer.* | *Identify personal stylistic traits of particular artists or groups.* |

# ETHNIC MUSIC IN THE CLASSROOM

Children in the elementary school should have experiences with a wide variety of music representative of diverse world cultures. Such experiences help them to broaden their perspectives and develop an awareness of the relationship between musical legacies and world cultures.

The utilization of uncommon, or ethnic, music helps children to understand music better. It helps them to perceive music as a communication form which man in all times and all cultures has used to express his thoughts, hopes, fears, dreams, and moods. It helps them to draw inferences about man's similarities and differences. Through familiarity with the music of a particular culture, the child becomes more familiar with the people of that culture.

Teachers of elementary school children should be continuously alert to opportunities to incorporate culturally orientated music into their programs. Children in classrooms throughout New York represent a wide variety of cultures. It is important that they have experiences with music that emanates from their background. This is especially vital with children from non-Western cultures. Such attention will provide children with experience that will make them more cognizant of the rich and unique heritage of their own as well as other cultures. Ethnic music also provides new and exciting approaches to the study of the basic concepts about music and, at the same time, contributes to the children's awareness of music as a particularly human phenomenon.

There are many ways in which the elementary school teacher may incorporate ethnic music into the program. She should actively research materials which can provide the children with authentic examples of music representative of various cultures. Children of various cultural backgrounds may be solicited for contributions. Parents, teachers, and other adults may also serve as resource persons.

Children should also be given opportunities to observe live performances and to associate with performing artists. In many communities, ethnic song and/or dance ensembles have been organized in conjunction with particular cultural or religious groups. The teacher of music is in a particularly advantageous position in terms of utilization of these community resources. These artists are usually very anxious to perform and their only requirement is an appreciative audience. Many individuals and groups are available without charge or for a nominal fee.

The following resources are provided to assist the teacher in her pursuit for appropriate materials to use in enriching the music program with ethnic music. There are many other fine materials on the market and the teacher is encouraged to consult with the librarian and other community personnel in order to fulfill the needs of her particular children. The Department publications "Words, Sounds, and Pictures About Music," K-6 and 7-12, list further resources.

## SOME SUGGESTED SOURCES FOR ETHNIC MUSIC

**Burgie, Irving** (Ed.). West Indian song book. Caribe Music Corp., New York. 1972. $3.50.

A collection of 40 most popular songs of the West Indian Islands and Gayana, written for voices in harmony. The songs are designed to be sung with guitar and rhythm accompaniment. The national anthems of newly emerging republics are included.

**Grissom, Mary A.** The Negro sings a new heaven. Dover Publications Inc., New York. 1930. $2.25.

An extensive collection of folksongs.

**Holroyde, Peggy.** The music of India. Praeger Publishers. New York. 1972. $8.95.

A nontechnical introduction to Indian music. Separate chapters devoted to the raga, to rhythm techniques, and to Indian musical instruments. Constant references and comparisons are made to Western subjects.

**Jones, Bessie, and Hawes, Bess Lomax.** Step it down. Harper and Row. New York. 1972. $10.

Includes songs, dances, games and plays from the Afro-American heritage. Mrs. Jones gives the historical meanings and a description of the emotional impact of each.

**Keyboard Jr. Publications.** Man and his music. New Haven, Conn. 06500.

Quarterly issue of magazine, [illegible]ls, and filmstrips each of which explores the music of a particular country or culture. Accompanying teachers' guide is designed to illustrate ways of introducing the material and initiating appropriate activities.

**MENC.** Music in world cultures. Washington, D.C.

Articles by recognized authorities, a glossary, bibliographies, discographies, filmographies, sound sheets, and other resources provide an indepth introduction for the teacher interested in expanding acquaintance with the music of the world's cultures. Originally published as the October 1972 issue of *Music Educators Journal*.

**Standifer, James A. and Reeder, Barbara.** Sourcebook of African and Afro-American materials for music educators. Music Educators National Conference Contemporary Music Project. Washington, D.C. 1972. $3.50.

Comprehensive identification of resources for use by both teachers and students. Includes numerous classroom experiences and experiments to stimulate awareness of melodic and rhythmic characteristics of black music.

**The State Education Department.** Oriental music. A selected discography. Division of International Programs and Comparative Studies. Albany, N.Y. 1971.

Compiled by the International Institute for Comparative Music Studies and Documentation. An efficient introduction to the recorded repertory of music outside of the Western European tradition. Over four hundred recordings, their sources and contents are identified. Introductory texts provide concise discussions of the principal features of each tradition.

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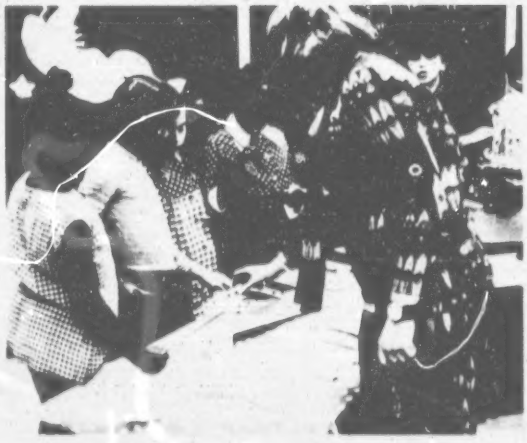
# COORDINATING THE TOTAL PROGRAM

### Musical Performance

Vocal and instrumental ensemble experience should be available in the elementary school for interested pupils. To provide sufficient opportunity for the children to develop effective ensemble techniques, one and a half hours of rehearsal time are suggested each week. Instruction can be provided on the basis of private, semiprivate, or class lessons. In order that a sufficient amount of time is made available for this instruction, a minimum of one 40-minute class lesson per week is suggested. Instrumental and vocal classes are best organized homogeneously.

One instructor can teach approximately 100 pupils in instrumental classes in addition to responsibilities for ensemble rehearsals each week. This may include giving individualized instruction, working with small groups (five to eight pupils maximum), and supervising participants in small ensembles and solo activities. However, it is difficult to apply any rigid formula of pupil-teacher ratio in this area because of the wide variation from one school or system to another in size of performing groups, number of rehearsals per week, and extent of individualized instruction. The more sophisticated the level of performance achieved by the student, the greater the need for individual attention, thereby necessitating a lower pupil-teacher ratio.



### The Director of Music Education

Music programs become much more effective when all teachers share common understandings with respect to those principles that provide direction and those processes that become the foundation upon which patterns of sequential experiences are developed. Vertical and horizontal articulation are very necessary in order for a meaningful music program to be properly implemented. It is important, for example, that aims and goals in the primary grades coincide with those of the intermediate classes, and that the same elements of knowledge presented in the elementary school will be restudied in greater depth in the junior and senior high school in order that those succeeding applications may lead to finer insights.

In smaller school districts it is possible for music teachers to develop, cooperatively, a meaningful total program based upon appropriate principles and in sequential style. However, if larger systems are to achieve this end result, it is strongly recommended that in school districts where five or more music teachers are employed, a director of music education be appointed. The director's responsibility, aside from other administrative duties, is to develop and implement, with the help of his staff, a districtwide music program which contains objectives that are specific and precise with respect to scope, sequence, continuity, and balance of the total program.

Questions pertaining to these recommendations may be referred to the Bureau of Music Education.

# FLOW CHART—MUSIC K-6

In singing, playing, creating, moving, reading, and listening, the child begins to deal with:

| | Rhythm | Melody | Harmony | Form | Expression | Style |
|---|---|---|---|---|---|---|
| LEVEL I | • longer and shorter sounds<br>• simple rhythmic patterns<br>• pulse, accent, beat<br>• rhythmic flow<br>• metric units<br>• changing meter<br>• reading<br>• rhythmic feeling<br>• rhythmic accompaniment | • melodic direction<br>• melodic contour<br>• smooth and jagged melodies<br>• tone singing<br>• melodic patterns<br>• families of tones<br>• melodic rhythm | • multiple sounds<br>• rounds and descants<br>• simple accompaniments<br>• consonance and dissonance<br>• tonal combinations<br>• triadic harmony<br>• simple chord progressions<br>• key changes | • organized sounds<br>• similar and contrasting sounds<br>• expressing sounds<br>• musical phrases<br>• simple musical themes<br>• ostinato, repetition<br>• binary and ternary | • softer and louder sounds<br>• volume potentials<br>• dynamic sequences<br>• fast and slow<br>• effects of tempos<br>• tempo changes<br>• basic timbres<br>• alternating sounds<br>• sound combinations | • common styles<br>• stylistic [illegible] dramatizations<br>• expressive performance<br>• styles of accompaniment<br>• functions or purposes<br>• differences in performance |
| LEVEL II | • rhythmic ostinati<br>• secondary accents<br>• tempo changes<br>• meter signatures<br>• reading<br>• relationships between rhythms<br>• compound meters | • melodic structure<br>• pitch<br>• range<br>• intervals<br>• melodic notation<br>• key signatures, keynotes<br>• accidentals, chromatics<br>• numbers and/or syllables<br>• major, minor, pentatonic | • polyphonic and homophonic textures<br>• various accompaniments<br>• harmonic relationships<br>• chord structure<br>• logical chord progressions<br>• chord identification<br>• cadences<br>• harmonic notation | • motive, phrase, sequence<br>• verse, chorus<br>• rondo, canon, fugue, theme and variations<br>• unity and variety<br>• functional relationship of form<br>• folk and art forms | • expressive dynamics<br>, pp-p . . . f-ff, etc.<br>• dynamics in form<br>• tempo indicators<br>• uses of tempos<br>• timbre classifications<br>• uses of timbres<br>• alternative timbres | • organization of elements<br>• comparisons of style<br>• contemporary and non-Western music<br>• unique interpretations |
| LEVEL III | • rhythm analysis<br>• syncopation<br>• augmentation<br>• diminution<br>• reading<br>• polyrhythms<br>• polymeters | • melodic sequence<br>• augmentation<br>• diminution<br>• change of key<br>• slurs, ties<br>• sight singing<br>• whole tone, tone row, atonal combinations<br>• idiomatic melodies<br>• improvisation<br>• transposition | • two- and three-part songs<br>• counterpoint<br>• canon<br>• harmonic feeling<br>• accompaniment techniques<br>• seventh, ninth, and eleventh chords<br>• inversions<br>• modulation<br>• harmonic analysis<br>• quartal harmony, tone clusters, foreign keys<br>• idiomatic harmonies | • appropriate phrasing<br>• introduction, coda, cadence, interlude<br>• analysis of schematic design<br>• punctuation of phrases<br>• larger forms<br>• operatic forms<br>• idiomatic forms | • complete dynamics notation<br>• dynamics techniques<br>• idiomatic uses of dynamics<br>• idiomatic tempos<br>• sound analysis<br>• alternative timbre combinations<br>• assumptions about texture | • stylistic analysis<br>• historical and cultural foundations<br>• idiomatic styles<br>• alternate interpretations<br>• personalized performance |

# MUSIC K-6

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## Music in the elementary school involves:

singing

moving

playing

reading

creating

listening

## It centers around working:

individually

in small groups

with the teacher

in large groups

in pairs

with others

## It includes:

familiar music

ethnic music

folk music

all kinds of music